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Poland Pays Honors to Chopin

Paris, Cannes Have Spring Fare

Music News From Coast To Coast

MAY 1, 1949
25 cents

RALPH THOMAS. Voice Teacher of Hollywood

MUSIC on the MARCH

NOW HE CAN VOTE! . . .

Byron Janis, young American pianist, center, grins as he blows out candles on the cake presented on his 21st birthday by conductor Eugene Ormandy, left, and the men of the Philadelphia Orchestra, with which he recently appeared four times as soloist. Mr. Janis made his concert debut at 9, was star of his own radio program at 10, an NBC Symphony soloist at 15, and has since appeared as soloist with many leading orchestras.

FLORIDA INTERLUDE . . .

Dr. and Mrs. Reinald Werrenrath are seen on a recent visit to the "Sunshine State." On May 10, the eminent baritone, teacher and choral conductor will celebrate the 50th anniversary of his concert debut. His singing career embraced appearances in concerts, with orchestras and in opera throughout the world, including the Metropolitan Opera.

VOYAGERS . . . Angel Reyes, violinist, and Jacques de Menasce, composer and pianist, right, on the SS. De Grasse en route to their second joint concert tour of Europe. They are giving sonata recitals in Luxembourg, Holland, Belgium and France during April and May, and making solo appearances with orchestra. (Photo by Alton Taube.)

PRIMA DONNA AND ENTOURAGE

Lily Pons, on tour, at Little Rock, Ark., where she gave a recital. In front row with Miss Pons are Humphrey Doulens, her tour manager and Charlaine LaForge, daughter of Frank LaForge, composer-pianist, who tours with the soprano. Second row: Frank Versaci, Miss Pons' flutist, and Joan LaForge. Third row: Mrs. L. F. MacNichol, Mrs. and Mr. LaForge.

SINGERS AND COMPOSER . . . "An Evening with Sigmund Romberg" touring group arrives for their concert in Carnegie Hall on May 1. L. to r., Gene Marvey, tenor; Victoria Sherry, soprano; Jarmila Novotna, Metropolitan Opera soprano; Mr. and Mrs. Romberg.

HARP EXPONENT

Marietta Bitter returned to New York this season after 12 years on the West Coast, and re-established herself in a program at Times Hall. She has opened a New York studio. In 1949-50 she will appear in Eastern cities in joint recitals with William Harms, and in another Times Hall concert with Nemone Balfour. (Photo, Ben Greenhaus.)

SUMMER SOLOIST

Norman Atkins, baritone, will sing Maurrant in Kurt Weill's Street Scene in concert form at Lewisohn Stadium, N. Y., and the Hollywood Bowl. Mr. Atkins recently completed a tour of the Southeast, and is to give recitals in St. Louis, Omaha, Sioux City, Denver and Houston.

COLLEAGUES IN COLORADO . . .

Eleazar De Carvalho and Joseph Schuster, right, after a performance with the Colorado Springs Symphony which the young Brazilian conducted, with Schuster as guest soloist in Haydn's Cello Concerto. The program also listed the Overture to Il Guarany by Gomez and the Glazounoff Symphony No. 4. Following this engagement, De Carvalho left for an assignment with the Youngstown, Ohio, Symphony.

AWARD FOR ACHIEVEMENT . . .

Cora Lauridsen (left), president of Sigma Alpha Iota's Pasadena (Calif.) Alumnae Chapter, receives the fraternity's National Alumnae Chapter Achievement Award from Kathleen Davison, national president. One such honor is bestowed annually on a college chapter and an alumnae chapter in recognition of specific accomplishment along the lines of the fraternity's national objectives.

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THE SERKINS SET OUT . . . They are shown taking a plane for Zurich, where the head of the family, Rudolf Serkin, famous pianist (here holding his son Peter, aged a year and a half) will begin a two months' European tour including appearances in Switzerland, Italy, England and France. Mrs. Serkin is seen at center; the other children are John, 6, Elizabeth, 9, and Ursula, 12. (Photo by Enell, Inc.)

Honors for Koussevitzky

Unusual honors have marked the final New York appearances of Serge Koussevitzky in his regular capacity as musical director of the Boston Symphony Orchestra—though, according to present plans, the eminent leader will appear here many times as guest with this and other organizations in the future.

At the final Saturday afternoon concert of this organization for this season, on April 16, presentation of a platinum watch and chain from his admirers was made on stage, while the audience, orchestra, soloists and choristers who had performed Beethoven's Ninth Symphony stood. The presentation was made by Miss Gertrude Robinson Smith, who originated the idea of the gift, with Mrs. Charles E. Mitchell and Mrs. N. Penrose Hallowell. A letter had been circulated among the New York subscribers, with the suggestion that each contribute one dollar, and a sum of $1,100 was raised by this means.

Dr. Koussevitzky thanked the donors in a brief speech, in which he expressed his thanks for the appreciation and support given to him and the artists who had appeared with him during twenty-five years, and ended with an "au revoir." The artists also include a large number of American and other modern composers whose work he has so faithfully championed.

At the concert in the Brooklyn Academy of Music on the evening of April 15, a similar moving farewell took place. Dr. Adrian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences, made a short address during the intermission, in which he paid tribute to the conductor's distinguished services to music and told of the affection in which he will always be held by his friends in that borough of New York.

• • •

Miss Robinson Smith, in her presentation remarks, said that the subscribers wished Dr. Koussevitzky could be with us for another quarter century. It seems likely that the scope of his duties will be widened, rather than restricted, in the next few years. Dr. Koussevitzky remains the head of the Berkshire Music Center. He will exert, as before, great influence on the moulding of the young generations of musicians. As the head of the Natalie Koussevitzky Music Foundation he will further the cause of contemporary music by commissioning works from promising young composers all over the world. And last, but not least, he will appear as conductor not only as guest with the Boston Symphony (which, as the rumor goes, he will also lead on occasion in New York) but he will also direct in South America, Europe, Israel and even in South Africa. It certainly does not look as if he would be able to sit back and watch the musical scene. As before, Dr. Koussevitzky will take an active part in shaping the world of music and musicians. His "au revoir" was a promise which those who know him well are certain will be fulfilled.

• • •

Festival Time Again

The coming of May brings the opening of the American festival season — a period marked by color, enthusiasm and a wholesome movement to take music out of large cities into centers farther afield. It is doubtless a good thing for artists to take part in these annual pilgrimages, and certainly it is a wonderful thing for the guests and residents, who look forward to "festival time" each year with anticipation.

The American festival has a special atmosphere, rather different from that in European assemblages of the sort. The locale is often a tiny town or a campus, instead of an ancient cathedral city, or famous spa. Our musical gatherings are especially distinguished for their resident choruses, sometimes composed of singers from all walks of life —though this, to be sure, is also characteristic of many English choral festivals. The touring American symphony orchestras are a special adjunct of some of the older and more sizable series.

And what variety there is—from the folk fiddlers and singers of White Top Mountain and other centers of the South: the trombone choirs and 200-voiced ensemble of Bethlehem; the picturesque pageantry of the old opera house at Central City, Colorado: the great concert halls of Ann Arbor, Worcester, and the outdoor theatre of Ravinia: the massive Music Shed, open to the airs, at the Berkshire Festival: the dunes and pines of beautiful Carmel. There is something here—and at other events too numerous to name —for almost any taste. The time for travel and musical enjoyment brings a season of refreshment that is welcome.

ON THE COVER

Ralph Thomas for the last twenty years has maintained vocal studios in Los Angeles and Hollywood, his Penthouse headquarters being among the most attractive on the Pacific Coast. Hundreds of singers have been trained by Mr. Thomas for stage, screen, radio and opera; among those who studied or are studying with him are Deanna Durbin, Carol Deis, Lois Butler, Jean McLaren, Janet Walker, Bonnie Forbes, Emogene Hobbs, John and David Burnett, Patty King, Dickey Dillon, Bonnie Salak, Tommy Lee and Irene Miller. He has presented more than 250 pupils' recitals and many programs for clubs. His writings include the Ralph Thomas Vocal Method and Textbook.

The professional background of this teacher is a varied and extensive one. He studied for some years in Europe and sang there in both concert and opera, including appearances in Paris and Milan. In America he has toured in concert in almost every state of the Union. He also studied acting and appeared on the stage in New York. For several years he owned and operated the Ralph Thomas Opera Company. The portrait on the cover is by his wife, Mary Brittan.

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May 1, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Once upon a time there was a music critic who, as critics went, went to concert after concert. He liked his work and took it seriously but, what with one thing and another, he was very tired when the last half of the season rolled around. Not physically tired, but mentally. One can take just so many *Traviatas* and Brahms Firsts and A flat Polonaises and Bach Chaconnes, and this critic had taken them. At times he wondered at the futility of it all: the scratching of bow against gut, the scratching of pen against paper. But there was a consolation. Spring was in the air even though the ground was wreathed with snow. It is an axiom of music that as the performances get poorer and poorer, the audiences smaller and smaller, the season gets closer and closer to its end. By these signs shall ye know it.

ONE night, in the routine course of events, he prepared himself for a piano recital featuring his sixteenth *Appassionata* of the season. He picked up his music, got to the auditorium in good time, and surveyed the house. Typical, for this pianist. A scattering of people in the auditorium, a few in the first tier boxes, with the second tier, dress circle and balconies dark and closed off. He settled back, and presently the pianist emerged. Some Scarlatti, earnestly but heavily played; a Mozart sonata, grim and nervous instead of singing. Then the *Appassionata*: the pregnant unison dip, the rise, the shattering chords. —Pretty accurate, thought the critic. This suits him better. Solid. Respectable. Not much imagination, but it could be worse, much worse. He began to think of other things, and one part of his mind wandered, the other remaining more or less fixed on the stage. Idly lifting his head, he looked at the empty tier and saw a figure, shoulders hunched, hands clasped in a knot, brooding over the pianist. There was something altogether strange about it. For one thing, the figure's outlines did not seem to be as clear as they might have been; for another, it was dressed in a peculiar manner. Yet there was something familiar about it, and suddenly the critic's head shot up.

—But it's Beethoven! he said to himself. My God, I'm sleeping! (But he wasn't sleeping.) I've got hallucinations! (But he was perfectly sane and sober.) He gave a startled glance at the audience. All were watching the stage. He looked at the box again. The figure was sitting quietly, gravely, pepper-grey hair tossed wildly, nostrils flaring. It was more distinct now; it moved. The critic shut his eyes, thoroughly frightened. When he re-opened them the figure was gone, and it was a completely shaken writer who walked out of the auditorium at intermission. Some of his colleagues were chatting; he joined them. —Say, he said, Did any of you see somebody sitting in the second-tier box at the side of the stage? They looked at him. —No, they said, The boxes were empty; and you ought to go home and get some rest; you look pale. He went home, first stopping off at the paper to write what he remembered of the concert. —I must be losing my grip, he mumbled. Strange. . . . He pulled out some Beethoven material and examined the pictures. Pepper-grey hair tossed wildly, flaring nostrils. He shrugged his shoulders and decided that it was just one of those things. No more snails and *vermouth cassis*.

A few days passed quietly enough, and he had almost forgotten the incident (naturally he had told nobody about it) when he went to a violin recital. Brahms' G major Sonata was the big work of the evening and the violinist was half through it, playing quite poorly, when the critic's eyes drifted toward the dark, end box in the second tier. He gave such a gasp that people in his vicinity turned disapprovingly around. Clutching his neighbor's arm, he pointed and whispered: —Do you see anything there? —No, said his friend, Can't say that I do. What's the matter with you? The critic abruptly got up and rushed from the hall.

For he had seen Brahms, and seen him plainly, from the massive beard and heavy shoulders to the scowling face. Brahms had been muttering to himself—at least his lips had been moving—and he had been looking at the violinist with anything but a pleasant expression. —So this is what it comes to! said the critic, a half hour later, walking as one transfixed among the Times Square pleasure-seekers. Maybe I'm a ghost too? He looked at his hands. They were trembling but solid. He felt the urge to talk to somebody. —Have you a cigarette? he asked a passing stranger. —What's that in your hand, chum? replied the stranger, looking at him curiously. —Well, thought the critic, at least I can speak and be heard. That means I'm alive but mad.

YET life went on. He did not sleep that night, and spent the next day worrying about things like psychiatrists and mental doctors. His courage failed him, though: what if they should put him away? He went to a concert that night. This was a debut piano recital, an all-Chopin one, and the pianist plunged into the B minor Sonata. From the very opening the critic perked up his ears. Joseffy he had heard play like that, and de Pachmann, but nobody since then. It was superb, assured piano playing, poetic in concept; and the fleet second movement, he thought, moved with as much effort as clouds passing through a rainbow, if clouds do pass through a rainbow. Marvellous! Halfway through the finale, something made him turn his head, and he saw somebody in the box. Without much surprise he recognized Chopin. An interested Chopin, a happy Chopin. There was a smile on the composer's face, a look of pride. Quickly the critic glanced at the stage where the young man, looking like any young man playing a Chopin sonata, was performing. He looked back at the box. Chopin was still there: dandified, beautifully dressed, slim, with brown hair carefully curled *à la mode*, long fingers poised and occasionally moving with the music. —Should I go up and interview him? thought the critic, and then laughed wildly to himself. This time he was not frightened. Rather he was exhilarated, with a breath-emptying feeling that somewhere, somehow, the gates of time had slipped for him alone; that to him was given the opportunity to be at one with the present and past. Maybe he could even get to hear Chopin himself play. As this passed through his mind he could have sworn that Chopin looked at him and smiled.

From that evening on, the critic saw them all. —How does it work? have I passed some kind of test? he asked himself. He decided to let matters stand: neither to attempt communication nor to show too great a curiosity. One evening, when Bach was present, looking remarkably pleased at a fine performance of an unaccompanied sonata, the critic was tempted to go up and talk with him. Bach looked anything but forbidding; rather jolly, in fact; and there were so many things he wanted to ask him. Questions about tempo; questions about bowing, phrasing and interpretation, questions about his music in general; biographical questions. But no; he was afraid. —Play the game, play the game, his mind repeated. Play the game or you won't have any game left to play.

Once he saw Hugo Wolf: a tormented, unhappy person with an impatient look. Wolf didn't stay long. Many times he saw Beethoven and Bach again and all those whose music was often played. He got to know every line in their faces, every expression, every change of mood. Often he wondered why they came to hear inferior performances. Was it for his benefit? He also wondered why they always came individually, never together; and why always in the same box; and only for their own music. The box was reserved for ghosts, he liked to think. Or were they ghosts? Could you know a ghost so well? Handel would sometimes come: fat, bear-like, contemptuous (apparently) of everything. Haydn: everything pleased him. Mozart too was easy to please. Such a kind face Mozart had: kind, but tired, nervous, worried, as though always expecting a tap on the shoulder. The critic felt sorrier for him than for any of the others, except possibly Schumann. Liszt, now, he could take care of himself; so could Brahms. Both would sit there securely, with a tolerant, easy air but with infinite self-confidence and amusement. You could tell what they were like when they lived. Tchaikovsky was different. Tchaikovsky, the critic came to realize, had perpetual doubts; you could see it in his attitude, in the involuntary grimace at certain modulations. By now they were all old friends, but none of them paid him the slightest attention.

AND so the days passed. *La vida es sueño*, he thought, recalling the old Spanish dramatist. Life is a dream. He lived only for the nights: those were real. He did not mind the dubious looks in his direction from his colleagues, who murmured among themselves about him. —If they only knew! he chuckled, hugging his secret. The last concerts of the season approached, and one night he saw a stranger in the box: a stranger who looked straight at him and spoke without speaking. —So, said the stranger, I congratulate you on your delicate perceptions. And now, you must realize, it is all over. The critic looked at his eyes and realized what he meant. He thought of Beethoven's last quartet. —*Muss es sein?* he asked. —Stupid man, said the stranger, Do you think that you can get something for nothing? —But tell me, said the critic. Before you act, tell me one thing. Bach and Beethoven and Brahms and Mozart and the rest: are they always here, listening? Were they here before I saw them, will they be there after I cease to see them, coming back to hear their music? Are they always here, unknown to all, but listening, always listening? —Sleep, said the stranger; and the critic's eyes closed. Up the aisle, later, came a colleague, bent for an early deadline. He passed the critic, looked at him and smiled tolerantly. —Asleep again, he said to himself.

Poland Honors Chopin With Fervent Homage

Warsaw

POLAND'S celebration of the centenary of Chopin's death has acquired a particular solemnity, because, though the great composer belongs to the world, he is one of the favorite sons of this strongly patriotic and romantic nation. The celebrations began early in the year and will extend until the date of his death in Paris, Oct. 17. Perhaps the most touching ceremonies—though there will be poignant requiem masses and other events in the fall of this year—centered around the composer's birthplace in the little village of Zelazowa Wola, about 35 miles west of Warsaw.

The birth house stands in a 15-acre estate, formerly belonging to Count Skarbek, whose sons were tutored by Chopin's father, Mikolaj Chopin. It was acquired by the nation in 1928 and every community in Poland contributed specimens to the garden, many thousand varieties of trees and bushes being represented. Three years later the house was restored as a national shrine. Such it remained until the outbreak of World War II, when it was in the path of the invading armies.

Restoration of Birth House

All the furniture and articles of value were removed by the Germans during the occupation. It is said that when the Chopin Institute took the house into its charge in 1946, the only piece remaining was a battered piano which the composer had used for his first music lessons. The Institute, however, collected all objects, pictures and autographs which it could find and restored the building. Most of the furniture was donated by the Polish National Museum.

The interior and its fittings, while in the style of the composer's day, are rather more splendid than the original contents, and certainly newer. Still, there is a nostalgic quality of reminiscence about the place.

The rooms of this little house, with their low, curtained windows, walls containing famous portraits of the composer, and chandeliers with lighted candles, are fairly alive with memories. The first one which one enters contains a fireplace. A feature is a copy of Chopin's portrait painted by Delacroix. There is furniture in the Empire style.

Death Mask Exhibited

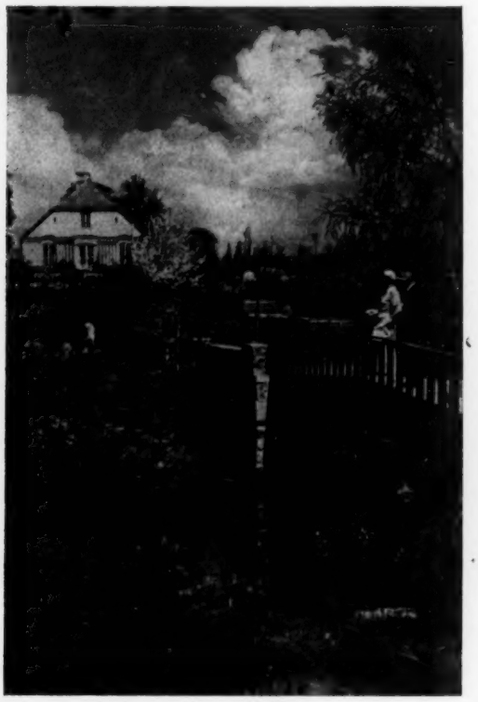
A second chamber includes the composer's death mask, hanging in an oval-shaped embrasure. On the wall is a portrait of Chopin by Ary Sheffer, and a Leicht piano dating from the 18th century stands nearby.

Largest is the music room, with a number of windows, and with furniture upholstered in blue and pink. The piano is used only for performances of the composer's music. A number of concerts have taken place here recently, one being given by Raoul Koczalski, and Zbigniew Drzewiecki of this country, and foreign artist visitors to the shrine.

Perhaps most interesting of all is the room once occupied by the composer's mother, with its little table at which embroidery was made, and the tiny desk. The alcove where Chopin first saw the light is marked with a large vase of white marble, forever filled with red roses. The other chambers include the nursery for the children and that occupied by the composer's father, which contains graceful Biedermeier armchairs and a large mahogany desk.

Amphitheatre in Garden

Outside the house there have been some festive additions. The garden has been remodelled so as to consist of terraces composing a large amphitheatre. On the meadow below a large stage has been built which can accommodate as many as a thousand performers, and around the sides are benches that will seat some 10,000. This is being used in festival concerts to mark the centenary. The first took place on Feb. 22, the date of the composer's birth, when there was also a formal ceremony at Roma Hall in Warsaw, opened by the President of the Republic. This was but the first of a long series which will mark the dates of the most important events in Chopin's life, such as his first concert in Warsaw, March 17, 1830, and his farewell appearance here on Oct. 11 of the same year. Together with important performances in many other world capitals, these will provide an animated calendar throughout the summer.



CHOPIN'S BIRTH HOUSE at Zelazowa Wola, which has been restored as a national museum. Here centenary observances recently took place. The photograph was taken before the war. Improvements have been made since 1946 both in the interior and its surroundings. (Courtesy Polish State Railroads.)

BUST OF CHOPIN BY FOX-MASSEAU. (From the Ganche Collection.)

Complete Edition Planned

There has been a lot written already about the projected publication of the complete works of Chopin in an edition made by Paderewski correlating all existing MSS. of his scores. The famous pianist was commissioned by the Chopin Institute in Warsaw, several years before the war, to compile a definitive textual version. He collected all known editions, with the assistance of two Chopin specialists, Josef Turczynski, formerly professor at the Warsaw Conservatory, and Dr. Ludwik Bronarski, author of a well-known book on the composer's system of harmony. These latter went to Switzerland, where Paderewski had a home, and devoted two years to their work. It was completed in 1939 and arrangements to publish were begun when the war came.

According to report, the bulky MS. was hidden in the cellar of a house in Warsaw which escaped destruction. After the war, Paderewski having died in America in 1941, the Chopin Institute authorized his collaborators, assisted by a special publishing committee, to bring out the edition. The work is expected to issue in a monumental version containing comparisons of all available texts and commentary in several languages.

Mementoes Being Sought

Meanwhile, a great hunt has been on to rescue all the known mementoes of the composer scattered during the war. The MSS. of his Preludes, some of his letters and his sister's diary kept during the years of his final illness, are among the precious, even irreplaceable things that have disappeared.

The Chopin Institute recovered other relics—a fine cameo designed by Isler, a gold watch presented to Chopin by the singer Catalani, a clay bas-relief of the composer by Bovi, and a bracelet given to the composer's sister by Mrs. Stirling, an English friend of the musician. These treasures are destined for display throughout the year at the National Museum in Warsaw.

International Pianists' Contest

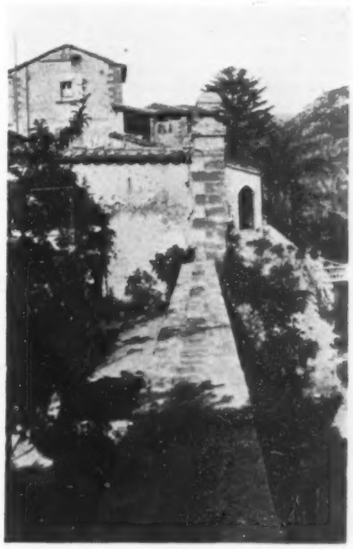
From Sept. 15 to Oct. 15, an International Chopin Competition for pianists between the ages of 16 and 32 will take place in Warsaw. This is the fourth of a series originally meant to be held every five years, the previous ones having taken place in 1927, 1932 (won by Alexander Uninsky), and 1937 (Witold Malcuzynski was one of the winners). The fourth was scheduled for 1941, but called off when the composer's music was banned by the occupation authorities. In 1942 all his works but the polonaises, mazurkas and the Etude in C minor were again permitted to be heard in Poland, but no further contest took place, for obvious reasons.

The jury for this year's contest is international. The finalists will perform at a public concert. They are required to play some seven or eight pieces, including one of the two sonatas, or two of the following: Fantasy in F minor, or Barcarolle, or one of the Ballades, or one of the Scherzi; a Nocturne, two Mazurkas, two Etudes from opp. 10 and 25, one Polonaise, A flat major, F sharp minor, or Polonaise-Fantasie; and finally one of the Piano Concertos complete with orchestral accompaniment. Applications may be made to the Executive Committee, Chopin Centennial, Warsaw, until May 31. However, it is fair to add that elimination tests of some applicants have already occurred.

A project to issue a new album of phonograph recordings of Chopin works was launched when the American RCA-Victor Co. donated to Poland a series of records of his music. It is planned to use these widely, including their employment to illustrate lectures on the composer's work in the schools.

Theatre and Film Observances

The theatre and films will join in the celebration, the National Theatre presenting Summer in Nohant, by the Polish playwright Jaroslaw Iwaszkiewicz, a drama based on the sojourn at George Sand's estate. A contest for a film scenario on the composer's life was launched, too, the purpose being for Polish Films, Inc., to produce a work based on the prize entries.



GARDEN OF THE CARTUJA . . . Outside the old Carthusian monastery at Valdemosa on the island of Majorca where Chopin and George Sand were guests during the winter of 1839.

Chopin's Heart in His Homeland

But, above all, the average Polish citizen is doing his share to exalt the memory of the country's greatest musician. Chopin, whose last words on leaving his native land forever were "But my heart remains with you," has indeed left his heart in Warsaw. Long preserved in the Church of the Holy Cross here, this relic was removed during the war for safekeeping and returned later with a solemn ceremony.

PARIS

Opera Revives Rabaud and Fauré Works; Latter Rouses Controversy

By SUZANNE DEMARQUEZ

Paris

TWO important revivals at the Opéra were Marouf, by Henri Rabaud, and the magnificent lyric drama by Gabriel Fauré, Pénélope. Marouf is one of the rare modern works which remains in the repertoire thanks to the *spirituel* approach of the libretto by Lucien Népoty, based on one of the tales of the Arabian Nights, and before all upon the ravishing score by Rabaud, with its discreet orientalism and delicate orchestration, which never covers the voices of the singers. The interpreters were headed by Roger Bourdin as Marouf, who displayed his unusual vocal and histrionic abilities. Georl Boué (Mme. Bourdin in private life) sang the role of the Princess for the first time. With grace and feminine charm she gave to her part many enticing nuances. André Pernet was the grandiloquent Sultan. Louis Fourestier conducted with his usual command. I felt that certain passages were taken a bit slowly and thereby created the danger of monotony.

Fauré's Difficult Score

Pénélope was sung for the first time by Marisa Ferrer. She is ideally equipped for the part, with her beauty and vocal assurance, but the evening's triumph went to the tenor Jouatte, the Ulysse. He was admirable; his vocal mastery, the purity of his style, proved him one of the great interpreters of the French lyric stage. In the pit was Ingelbrecht, who conducted with passionate care a difficult score that poses so many problems due to its orchestration. Discussions went on during intermission whether Ingelbrecht had any right to "lighten" the scoring. Was it still Fauré's style? Is such revision permissible? Yet evidently it often drowns out the voices and the beauty of the music is more perceptible with piano.

Another problem is the *mise-en-scène*. Both works were mounted rather poorly. For economy's sake the old settings and costumes were used again. They appeared lamentably old-fashioned and faded. The dances were ridiculous and the management was well advised not to mention the choreographer's name on the program. Not even the outstanding talent of the excellent dancer Golovine could save the ballet in Marouf from a hopeless situation. What a pity that one can not applaud unconditionally the revival of works which count among the finest of our lyric repertoire!

Dance Events

Serge Lifar made his return to the Opéra to a sold-out house, and was visibly moved by the enthusiastic reception. He gave the Prélude à l'après-midi D'un faune an interpretation more stylized and with less movement than in his earlier stagings of the same work. Then, surrounded by the ballet stars, Chauvire, Lycette Darsonval, Dynalix, Micheline Bardin, the handsome Michel Renaud, Kaliloujny, and Bozzoni, he gave the Suite en Blanc and Divertissement, of which he is the choreographer. Lifar now resumes his former place at the Opéra.

The Spanish dancer José Greco, with his ensemble, gave a varied spectacle at the Théatre des Champs-Elysées. The choreography and costumes and his characteristic repertoire, embracing many variations of Spanish dance, are tasteful though sometimes lacking in fire. Principal dancers were the ravishing Nila Amparo and Tere Maya.

Audran Up-to-Date

At the Gaité-Lyrique, the director, Henry Montjoye, remounted The Grand Mogul, operetta by Audran. The production has a pompous luxury, though it is a bit noisy, in a new modernized version. The music sounds slightly old-fashioned, but pleases the public of this popular theatre. In addition there were excellent singers: the fine voice of the tenor Joseph Peyron, often heard over the air, and the not less remarkable baritone of Willy Clément compensate somewhat for the lack of outstanding women vocalists. The ballet is knowingly directed by Pierre Corbay and indulges in an impressive number of acrobatics. The orchestra is conducted by Albert Jacobs, well-known in this genre of spectacles.

Orchestral Guests

At the Société des Concerts, Rafael Kubelik made a deep impression when he led the "New World" Symphony by Dvorak. In the same program Pierre Sancan played the Schumann Concerto. This young pianist and composer (Premier Grand Prix de Rome) impresses more from one hearing to the next. He is an interpreter of deep insight. With his considerable technic and profound knowledge of the music, he has been triumphant at every appearance since his recital given before a sold-out Salle Gaveau.

Also at the Société des Concerts, Gregor Fitelberg conducted the Eighth Symphony by Beethoven with rhythmic precision and Viennese charm. Less appreciated was Carl Schuricht on the preceding Sunday. Luckily the great pianist, Marguerite Long, made up for some disappointment with a telling reading of the "Emperor" Concerto. Fitelberg also conducted the Orchestre National in a program of Polish music, among which was a score by Roman Palester, a Symphony by Tansman, and the Violin Concerto by Szymanowski played brilliantly by Serge Tenebaum.

At the Concerts Colonne, Monique Haas, one of the top-notch French pianists, led the Concerto by Jean Rivier to a great success in spite of the stylistic discrepancy between its percussive character and the innate femininity of the interpreter. At the same concerts the Brazilian pianist, Arnaldo Estrella, conquered his audience with the powerful rhythm and the delicacy of his traversal of Rachmaninoff's Second Concerto. At the Concerts Lamoureux, the Spanish conductor Carlos Surinach made a spectacular debut, brilliantly conducting Falla's L'Amour-Sorcier.

Hilda Ohlin in German Requiem

At the American Church the conductor-composer Ed. Pendleton, the regular organist there, conducted Brahms' German Requiem, a work rarely performed in Paris. It seems to me that Brahms definitely conquered the Parisian public, and the Requiem will be remembered for a long time to come. The pure and excellently projected voice of Hilda Ohlin as well as the baritone of Bernard Demigny were greatly applauded.

Alexander Borovsky, pianist, had the initiative to break the monotony of prevailing programs by adding to his list Prokofieff's Sonata, op. 14, and two of the Regards sur l'Enfant Jésus by Olivier Messiaen. He had a great success, especially among musicians. Marcel Ciampi has a very personal artistic radiation with which he infuses his readings of the most famous of the Sonatas by Beethoven. Wilhelm Kempff was frantically applauded at the Salle Pleyel for his very interesting interpretation of César Franck's Prelude, Choral and Fugue. The young American pianist, Julius Katchen, has exceptional technical qualities which may rank him among the prominent interpreters, once he has succeeded in finding his own style, which for the time being is not clearly defined. Yehudi Menuhin played the first performance in Paris of Bela Bartok's Second Sonata, which baffled many of the listeners.

AT THE BRUSSELS AIRPORT . . . The Paganini String Quartet arrive on their European tour. Right to left, Henri Temianka, Gustave Rosseels, Adolphe Frezin and Robert Courte descend to terra firma. (Photo by Germaine Van Parys.)

The concert given by the singer Génévièvе Touraine classes this artist among the leading interpreters of the *Lied*. She passed with ease and finesse from Schumann to Debussy and Roussel, and to Chansons of Yvette Guilbert, revived with stunning *esprit*. With her brother, Gerard Sauzay, she also sang duets which literally brought the audience to its feet.

Festival Plans

Numerous festivals have been announced by various French cities. That in Strasbourg, June 9-20, is one of the most renowned musical events in Europe. Participating artists will be Rudolf Serkin, Elsa Cavelti, Adolf and Hermann Busch, who have not appeared in France since the war, Ginette Neveu, and Charles Munch at the head of the Orchestre National in a program of romantic music, devoted to Schubert, Schumann, Mendelssohn, Chopin, Berlioz and Brahms.

At Aix-en-Provence, July 16-31, a Don Giovanni production of brilliant casting is promised.

To descend somewhat from the sublime, Paris is planning another Jazz Week from May 8 to 15, with concerts at the Salle Pleyel presenting star performers from Europe and the U. S.

DORIS DOREE, American soprano, now on tour in Europe, is photographed just before her first appearance in Finland. L. to r., the composer and accompanist Kosti Vehanan, formerly with Marian Anderson, Miss Doree and her impresario, Mr. Londen.

Doree Sings for Danish King

In Copenhagen the recent recital of Doris Doree, American soprano, at the Radio House, was honored by the presence of the King and Queen of Denmark. The soprano has rejoined the Covent Garden Opera Company in London, after touring for five weeks on the Continent. This included concerts in Oslo and Helsinki, at Aarhus, Vejle and Ondense in Denmark; The Hague and Amsterdam, Holland; and various cities in England. She appeared twice in Stockholm as Tosca and in Paris as Sieglinde, with two more appearances in the latter role scheduled in May, as well as three of Gutrune in Goetterdaemmerung.

Belgium Plans Festival and Contest

BRUSSELS seems to have gone music-mad. For a population of barely a million, five or six hundred concerts are given during the winter, and to crown this abundance every spring sees an important Festival, plus this year a great International Contest. The Festival will be held in Brussels and its main attraction will be the coming of the Viennese State Opera complete with artists, choirs, orchestra and ballet. Mozart's Don Juan and Die Entführung aus dem Serail, Strauss' Der Rosenkavalier will be on the bill, among other works.

To celebrate the 100th anniversary of its foundation, the Conservatorium of Music of Ostend is organizing an International Contest for pianists and singers. The famous seaside resort, badly damaged during the war, has been partly repaired and the contest will be part of the festivities announced for its revival.

Previous to the piano contest there will be a competition between Belgian composers for the writing of a Piano Concerto. The work thus selected will be used by all competitors, besides the usual repertoire numbers.

Paganini Quartet Returns

The concerts of the Paganini Quartet were eagerly awaited. Three of its members are Belgians and the cellist has only joined the ensemble since the death of Robert Maas ten months ago. The group at once gave satisfaction beyond expectation. Synchronism, pitch, and understanding of the masters were all of the highest order. They gave only three concerts, having to fulfill engagements in Paris and England.

It would be hard to select any work among the nine presented as the best. However, Ravel's Quartet on the opening night, the Seventh Quartet of Darius Milhaud in the second concert, and the Debussy in the last program, created the greatest enthusiasm. A novelty for us was the Walter Piston Quartet. It is clever, well-written music, modern in its presentation, but with nothing incomprehensible or uselessly harsh. The work was very well received. The four musicians made a deep impression, and we all hope to hear them soon again.

Erich Kleiber Conducts

Erich Kleiber returned for a brief season in Brussels. Having based his reputa-

tion here on his remarkable interpretation of Beethoven's symphonies, he decided to show some other aspects of his talent and at his first concert gave the Dvorak Carnival Overture, which lacks depth. Following the Stravinsky Violin Concerto (of which we shall speak later), Kleiber gave a rather dry version of Tchaikovsky's Pathetique Symphony.

The second concert was entirely devoted to Mahler's Third Symphony. This gigantic work lasts 90 minutes. Its length, heaviness and philosophical intentions explain the reluctance of western European audiences to accept Mahler's production. In spite of Kleiber's talent, his purpose to renew his repertoire was not a convincing experience, and we still believe that it is in Beethoven that the Austrian leader is at his best.

Native Violinists Score

Since the death of Ysaye, Belgium has been without a violinist of international standing. Suddenly two young artists have appeared and are making such a career that little doubt remains as to their future. Carlo Van Neste is the name of one; the other Arthur Grumiaux. Both have played with great success all over Europe, and Van Neste has even visited South Africa. There is more temperament in the first and perhaps a greater technical perfection in the second. They attract big crowds even in their home city, something of a feat. Van Neste recently played three concertos in the same program. Grumiaux responded by a magnificent performance of the Stravinsky Concerto in the Kleiber concert I have mentioned.

Somewhat of a sensation was created by the performance of Lily Djanel in the title part of Strauss' opera Salome. Such singing, acting and even dancing had seldom been achieved by this artist at the Théâtre da la Monnaie. Several supplementary performances had to be given for crowded and enthusiastic audiences. FRANCIS DE BOURGUIGNON.

Heidt in London Opera

Winifred Heidt, American contralto, after her fourth season with the New York City Opera, left at the end of April for a second European tour, which opens with a performance in the title role of Carmen on May 12 at Covent Garden Opera, London. She is scheduled for five appearances there during May. Miss Heidt sang the role two months ago at the San Carlo Opera, Naples. During her stay in London she will join her husband, Eugene Conley, tenor, in a duet program with the London Promenade Symphony Orchestra. Her plans also call for concerts in Amsterdam and The Hague before her return to America in June.

Shirley Russell at Covent Garden

Shirley Russell, soprano, in her first season on the operatic stage, has been taking major roles at Covent Garden Opera, London. In early May she returns to this country to sing twice with the Philadelphia Orchestra at the Ann Arbor May Festival, in the Brahms Requiem and in the first performance of Llewelyn Gomer's Gloria in Excelsis. On May 14 she broadcasts in the Desert Song on Henry Weber's Chicago Theater of the Air (Mutual Broadcasting System). She then goes back to London for Covent Garden engagements and concerts in Europe, including one at the Summer-Tivoli in Copenhagen and one at Gothenburg, Sweden.

Marine Corps Band Saved as New Pay Bill Is Altered

WASHINGTON.—The Marine Corps Band narrowly escaped being put out of existence recently by one of the provisions in a bill introduced in the House of Representatives setting up new pay scales for all branches of the service. The members of the band may not be called to regular military duty. The provision in question was pointed out as undesirable by Representative Carl Vinson (D.—Ga.), chairman of the House Armed Services subcommittee, and it was deleted.

American Music Week in Cannes

Cannes, France

The international music weeks held annually at this resort closed with a week of American music. Two orchestral concerts were led by Jascha Horenstein, besides an evening of chamber music. The first concert opened with Berlioz's Carnaval Romain Overture, followed by William Schuman's Symphony for Strings, which shows contrapuntal artistry and the rhythmic finale of which made a particular impression. Roy Harris' Third Symphony revealed some variance in style and the influence of Stravinsky and others, but it is a powerful work, with interesting instrumental devices effectively employed. The fine mezzo-soprano voice of Elizabeth Wysor was displayed in Brangaene's Warning.

At the chamber music concert Miss Wysor was heard to less effect in some Spirituals. The latter program began with Julius Katchen, pianist, playing a Bach chorale in transcription, as well as Schumann's Etudes Symphoniques. This listener preferred his work in Lukas Foss' Rondo Fantastique, with its toccata effects and pianistic variations, but especially in Gershwin's Preludes, played with imagination and fine rhythmic feeling.

Frances Magnes, violinist, proved a revelation, with her fine tone, excellent phrasing and technical prowess. All these gifts were evident in the Sonata No. 2 by Tibor Serly, excellently written for violin alone, full of melodic invention and surprising sonorities. Miss Magnes and Katchen were also heard in a fervent reading of Brahms' Sonata in D minor.

"Classics to Jazz"

The second orchestral concert, given before a throng, had the motto "From Classics to Jazz," and opened with a splendid reading by Horenstein, at the helm of the Orchestre National, of the Symphonie Fantastique by Berlioz, which stressed the demoniac character of some pages. The Capricorn Concerto by Samuel Barber, with its enchanting effects in the juxtaposition of flute, oboe and trumpet in the *concertino* with the strings, spoke well for the composer's mastery and taste. Katchen played the solo part in Gershwin's Rhapsody in Blue with magnificent *brio*, well aided by the conductor, who had previously given an understanding reading of the same composer's An American in Paris. This leader was acclaimed for his authority and minute care for every detail. Kenneth Spencer, Negro bass, was heard in well sung vocal works of Gershwin, William Grant Still and Spirituals.

A brilliant *soirée* in the Grande Salle des Ambassadeurs, with *décor* portraying the enchantments of Hawaii, closed the American Music Week perfectly organized by the directors of the Casino, Mm. François André and George Mockers. The distinguished guests included the Queen of Denmark, Lord Mountbatten, Maurice Chevalier; and many other American and French notables.

SUZANNE DEMARQUEZ.

Nat'l Arts Institute Will Honor Mrs. MacDowell

Mrs. Edward MacDowell, 92-year-old widow of the distinguished composer, and founder and honorary president of

MRS. EDWARD MacDOWELL

the Edward MacDowell Association, has been chosen as the recipient of the National Institute of Arts and Letters' 1949 Award for Distinguished Service to the Arts, "in recognition of her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, New Hampshire." The award, which includes a cash prize of $1,000, will be formally presented to Mrs. MacDowell by Padraic Colum, poet and dramatist, at the annual joint ceremonial of the Institute and American Academy of Arts and Letters on May 27.

Manuel Rosenthal to Be Seattle Symphony Conductor

Manuel Rosenthal, French composer-conductor, has been appointed Musical Director and Conductor of the Seattle Symphony Orchestra. Rosenthal was formerly conductor of the Orchestre National de la Radiodiffusion of Paris. In 1946-47, his Musique de Table and St. Francis of Assisi were given their first American performances by the New York Philharmonic-Symphony and the Philadelphia Orchestra, respectively. His La Fête du Vin was premiered by the New York Philharmonic-Symphony under his baton later the same season. For the past year he has been Composer-in-Residence at the Department of Music of the College of Puget Sound, Wash.

Frank Roane Wins Recital Award

The American Theatre Wing on April 13 gave its second annual concert award to Frank Roane, Negro baritone. He was chosen from 79 contestants by a panel of judges including Maggie Teyte, Lina Abarbanell, Hermann Adler, John Brownlee, Emil Cooper, John Mundy, Walter Preston and Josef Rosenstock. The prize consists of a recital at Times Hall on May 22, an engagement by the producing firm of Bailey and Hammond for a musical, Moon Calf, and a year's concert management by Walter Preston.

During his year at the Wing school, Roane took the full musical course, including voice under Robert Korst, languages, coaching under Helmuth Baerwald, Arpad Sandor, and other experts from all fields of the theatre.

Margaret H. Smith Heard

Recent engagements for Margaret Henderson Smith, soprano, include an appearance for Le Cercle Francaise of the Women's Club of Forest Hills, N. Y.; as soloist for the Artists and Teachers Benevolent Society, New York; a recital at the home of Henry Stiegner, with Georgeana Crane, accompanist; soloist for the Greenwich Village Historical Society. As a member of the Choir of the Brick Church, she took part in presentations of Elijah, Light of Life, Verdi's Requiem, Everyman (Walford Davies), The Crucifixion (Stainer). On April 26, with the St. Cecilia Club of New York, Miss Smith sang in the concert at Hotel Plaza.

Garris Shot to Death in Atlanta

John Garris, tenor of the Metropolitan Opera, while on tour with the company, was found dead on April 21 in Atlanta with a bullet wound in his body. The circumstances of the shooting were mysterious, the body being found in a small alleyway in the early morning. Police had not solved the mystery when this issue went to press.

Mr. Garris had last appeared with the company on April 19 in Atlanta as Laerte in Mignon. On the night of the murder he attended the performance of L'Elisir d'Amore. Before the company's special trains left for Memphis, Tenn., he placed his luggage in the car and then left, saying he was going to play cards. His body was discovered at 7:45 a.m. by a workman. According to police, his wallet, jewelry and papers, including alien registration card, were not disturbed.

The tenor was born in Frankfort, Germany, 36 years ago and early in his teens had appeared as a pianist and a conductor in that country, which he left on the rise of Hitler, going first to Greece. His alien registration card bore the name of Hans J. K. Gareis, though he had changed it since coming to this country in 1941. He signed a contract with the Metropolitan in November of that year and made his debut in Parsifal as First Knight of the Grail in February, 1942. He had sung a large variety of roles with the company; appeared as soloist under Toscanini in Berlioz's Romeo et Juliette with the NBC Symphony; made his Town Hall recital debut on Jan. 11, 1944, and was heard in recitals, oratorio and in a tour in The Merry Widow in 1944.

Edward Johnson, the Metropolitan general manager, said on April 21 that the tenor's death was "very tragic and unfortunate," that it was "a great loss to the theatre." He stated that "there is no suspicion against anyone in the troupe," although it was known that detectives had boarded the company's trains at Memphis to conduct a routine inquiry. Mr. Johnson said that the Metropolitan would continue its tour as scheduled. The Metropolitan held a memorial service for the tenor in Dallas, Tex., in the State Fair auditorium, on April 24, when prayers were read by a Lutherean clergyman.

Goldsand to Give 6 Chopin Recitals for Foundation

Robert Goldsand will be presented next season in six Chopin concerts by the Kosciuszko Foundation for the benefit of the Chopin Centennial Scholarship Fund. The concerts will be given at Kosciuszko Foundation House, New York, on Monday evenings, beginning Nov. 14 and continuing Dec. 12, Jan. 16, Feb. 13, March 13 and April 17. The programs will cover the concert repertoire, as well as some earlier and rarely played works. Mr. Goldsand played the complete Chopin repertoire in a New York radio series a few years ago.

The series is one of a number of musical projects the Foundation is sponsoring during the centennial of Chopin's death to pay tribute to the composer and to establish a scholarship for young Polish and Polish-American musicians. Dr. Howard Hanson is chairman of the Chopin Centennial National Committee and Dr. Henry Noble MacCracken, president of the Foundation.

Feldman Series Announced

For her All Star Concert Series, Philadelphia, Emma Feldman announces the New England Opera Theatre in The Turk in Italy; Sadler's Wells Ballet, Robert Shaw Chorale, Isaac Stern, Heifetz; New York Philharmonic, Bernstein conducting; Sayao and Rubinstein.

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RADIO AND TELEVISION By WILLIAM A. TAYLOR

Menotti Tells About His Video Opera Commissioned by NBC-TV

Marking something of a milestone in the use of music for television was the recent announcement by Samuel Chotzinoff, general music manager for the National Broadcasting Company, that this network has commissioned Gian-Carlo Menotti to compose the first original opera especially for the video medium.

In an exclusive interview with the Musical Courier, Mr. Menotti stated that the title of the opera will be Irene and the Gypsies, and it will utilize a cast of ten singers. Mr. Menotti will write both libretto and music, and will stage the hour's broadcast.

"To a certain extent," said Mr. Menotti, "the opera will be a daring experiment, since the story will be a fantasy. A part of the production will have a realistic setting and the rest a stylized background. The libretto will be built around a mother who has lost her child. The anguish of her loss is so overpowering that she loses her mind. She comes to have the illusion that her child has been stolen by the gypsies. The opera depicts her imaginative search for the child through an illogical world."

We asked about possible problems in composing and staging an opera in the television medium, which, although it has made amazing mechanical strides, is still in the experimental field from a production standpoint. Mr. Menotti believes that an entirely new technique must be evolved for effective TV music productions.

Bane of "Realism"

"Unfortunately," he said, "television in its present stage is a victim of the 'realistic' technique that has dominated the theatre and the film industry for the last twenty-five years. The only way realism can be made convincing in TV is with many rehearsals, for which there is not the time, and which are prohibitively expensive. Contrary to the opinion of most people, realism cannot be improvised. The most realistic shows are the most carefully planned."

Mr. Menotti nevertheless considers the present unperfected stage of TV productions a blessing in disguise. He believes these shows should not attempt to ape modern film technique, but should blaze a new trail from where the movies leave off. An imaginative quality should be given by an original creative treatment, which, as far as he knows, has hardly been explored.

"Operas, as now conceived for the stage," said Mr. Menotti, "will never be convincing in a telecast medium. In a conventional opera performance, the orchestra is between the stage and the audience; therefore, the emotions and dramatic action must be exaggerated to reach over the pit. In televison, where the actor and the action are brought close to the audience, the dramatic action of necessity must be under-emphasized."

NBC Commissioned Previous Opera

The National Broadcasting Company, in commissioning an original opera for television, is acting in line with its previous efforts in presenting worthwhile music to radio audiences and in slanting its presentations toward unexplored music fields. In 1938, the network established a precedent when it commissioned Mr. Menotti to write the first opera especially for radio. The work was The Old Maid and the Thief and it was given its first presentation over NBC, April 22, 1939. It has had a number of presentations on the opera stage elsewhere since that time.

Although young in years, Mr. Menotti has achieved fame on an international scale with his operas, Amelia Goes to the Ball, The Old Maid and the Thief, The Island God, The Medium, and The Telephone. This fall he is scheduled to have an original play without music produced on Broadway.

GIAN-CARLO MENOTTI, who will write the first original opera for television, for fall presentation by NBC.

RADIO NOTEBOOK

The RCA-Victor Show is considering a plan to record its Sunday series, starring ROBERT MERRILL, and release it in album form. This program is being heard at 5 p.m., Suns., over NBC, instead of 5:30 p.m. . . .

DR. EDWIN FRANKO GOLDMAN, composer and for 30 years conductor of the well-known band concerts on New York's Central Park Mall, awarded silver citizenship medal by the Veterans of Foreign Wars, at a presentation ceremony on City Hall steps, April 4, broadcast over WNYC. . . .

NBC's Telephone Hour will present an innovation and radio "first" on May 16, when EZIO PINZA and MARY MARTIN, co-stars in the new Rodgers and Hammerstein musical, South Pacific, will make a joint appearance featuring numbers from the new production.

FREDRIC VONN, pianist, composer, teacher, and talented improvisor on the "six B's," Bach, Beethoven, Brahms, Boogie-Woogie, Barrel House, and the Blues, appeared as featured guest artist on Dumont's Wendy Barrie Show, April 11. . . .

TOSCANINI received an anonymous letter from Philadelphia, shortly after the second TV broadcast of the NBC Symphony Aida presentation, from a gentleman who was obviously not a regular symphony enthusiast. Enclosed was a five dollar bill and the instruction: "Go out and buy yourself a good dinner. It was a great show!" . . . LEWIS LANE, NBC musicologist, has left NBC after 21 years' association with the network, to devote his full time to teaching and lecture activities.

A series of one hour TV versions of operettas, many originally produced by Lee and J. J. Shubert on Broadway, with other scores handled through the Century Library, is being planned by JOHN SHUBERT and RAYMOND E. NELSON of Nelson Productions, Inc., with the latter directing the programs for the camera. . . . MARYA MANNES, author, and LEOPOLD MANNES, pianist, composer and co-director of the Mannes Music School, were heard on the Irene Kuhn program (Sats., 4:45 p.m., EST, WNBC) on April 23.

NBC Symphony Series Sponsored

The United States Steel Corporation will assume sponsorship of the NBC Symphony Orchestra, beginning with the broadcast of the series, June 12, for a thirteen-week series of summer programs. During this period, the program will be heard on Sunday evenings from 8:30 to 9:30 p.m., EST.

THE MUSICAL COURIER URGES SUPPORT OF WORTHWHILE RADIO MUSIC PROGRAMS

It is all too evident these days that fine music programs are on the decline in radio. Some of the reasons for this disturbing situation were outlined in an article, "Listeners, Unite to Stop Decline of Serious Music on the Air!," which appeared in this department on April 15. If a high cultural standard is to be maintained in the number and variety of such presentations, as they surely deserve, a militant and actively organized effort is necessary to combat the present trend.

The Musical Courier will, therefore, from time to time award a citation to those programs which fall in the category of serious and semi-classical, that have consistently maintained a high level of presentation and have shown careful and balanced programming as well as a dignified production.

Listeners' Aid Needed

Such an important and timely crusade in the cause of good music on the air cannot be wholly successful unless it has the support and active cooperation of radio audiences everywhere. This means that music-lovers must take time to write to radio executives of the networks and independent stations, telling them what kind of music programs they want. In this way, they will take a constructive part in upholding the cultural level and in increasing better music on the air.

It is well to remember that surveys have only too clearly indicated that listeners who love good music are inarticulate, and that usually they do not take the trouble to voice their likes and dislikes. In fact, they have shown an almost complete apathy to their interests in music. Typical of this passiveness was the lack of response to the termination, after five years, of one of CBS's outstanding music series, when only one letter and one postcard were received in protest by the network, although the program had built up a very large regular weekly following from all over the country.

The Musical Courier urges music-lovers everywhere to become vocal in a practical way to secure the improvement in radio music which is so desirable today!

Katims Directs NBC Symphony

Opening the spring and summer session of the NBC Symphony Orchestra (NBC, Sats., 6:30 p.m., EST), Milton Katims on April 9 made the first of three successive guest appearances. He is a regular member of the orchestra, and has appeared on the program as guest conductor in the past two seasons.

The program was refreshingly unhackneyed, with admirable variety in the selections, including the seldom-heard Dvorak Symphony in D minor; Albeniz's Fête-Dieu à Seville, from Iberia, with orchestration by Enrique Arbos; and Sir Arnold Bax's Overture to a Picaresque Comedy.

Himself a talented American composer, Mr. Katims gave an excellent account of his baton ability. His direction was distinguished by incisiveness, authority and a thorough technical mastery. His tempos were just, and he communicated the poetic essence of each work with sensitivity, warmth and mobility.

School of Radio Technique Launches Television Courses

The School of Radio Technique in Hollywood opened their Television courses early in 1948 with Charles Brown, Program Manager of KFI-AM-FM and Television as director of the studios. The branch in New York City got their television courses under way Jan. 31, 1949, with Thomas Hutchinson, NBC-Television pioneer as the director of studios. The Chicago branch is planning on opening Television courses about September and will teach only the programming and production phases of television as the other branches are now doing. Since the School of Radio Technique started operations in 1930 in Radio City, New York, it has used only successful network professionals as teachers and is continuing that policy in the teaching of television. Teachers in the Chicago school will be men and women from the TV stations now on the air.

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THE DANCE By ROSALYN KROKOVER

Ballet Theater Returns to N. Y. After an Absence of a Year

Easter Sunday marked the return of Ballet Theater to New York after a year's absence. It is to be hoped that from here on no such periods of disbandment are permitted to occur, and that the organization receives the public and private support to keep it going that it so justly deserves.

For its opening program at the Metropolitan Opera House on April 17, Ballet Theater presented a long program that consisted of Swan Lake, Fancy Free, Fall River Legend and Theme and Variations. Such a selection was obviously calculated to give a sample of the artistry of the four leading ballerinas—Nana Gollner, Janet Reed, Nora Kaye and Maria Tallchief.

Swan Lake served to bring Gollner and Igor Youskevitch to the fore. Youskevitch, as usual, not only brought dignity and meaning to the role of Prince Siegfried, but danced with an authority and finish that no male dancer can currently surpass. Gollner has ample physical beauty and a technique of more than modest means, but her conception of the Swan Queen, though dramatic, was cold, hard and steely. Her arabasques and extensions in second position were marvelous, but they were just that, not a part of the characterization. The Cygnets—Sheilie Farrell, Ruth Ann Koesun, Dolores Starr and Jenny Workman—were a model of precision and the corps de ballet was fairly neat. Edward Caton was as ruthless a Sorcerer as we have seen in a long time.

Fancy Free received a rollicking good treatment and served to re-introduce Janet Reed after an absence of two years. It also presented Paul Godkin, who, though well-known, is new to this company. Janet Reed was as charming as ever and Godkin fit perfectly into the part created by Robbins (the choreographer). Muriel Bentley, Eric Braun and John Kriza were seen in their familiar roles, and Bambi Linn was a rather pale replacement of Shirley Eckl's part.

Nora Kaye again proved herself to be the outstanding dramatic dancer of her generation in de Mille's gory Fall River Legend. Diana Adams, Muriel Bentley, John Kriza, Ruth Ann Koesun and Peter Gladke acted and danced their usual roles with skill and finesse. However, on repeated performances of this work, the lack of choreographic invention becomes more and more apparent. It is only the dramatic impact of Kaye's interpretation of Lizzie Borden, and the intelligent treatment by the surrounding characters, that make the piece hang together at all.

Balanchine's popular Theme and Variations served to introduced his wife, Maria Tallchief, who made her New York debut with the Company. She danced with brilliance and complete understanding of the Balanchine style, while Youskevitch lent his great talents to the part that was especially created for him. The teamwork between the two was excellent. There are, however, so many new dancers in this ensemble that it will probably take a while before the groups dance in perfect unison.

Max Goberman conducted all of the ballets with a firm beat even though it was obvious that some had not received sufficient orchestral rehearsals. This was especially evident in Fancy Free.

La Fille Mal Gardée Revived

The novelty on April 19 was the revival of La Fille Mal Gardée. Last seen here in 1943 in Bronislava Nijinska's version, this ballet is by far the oldest in the repertoire, dating back to 1786 when it was first created by Jean D'Auberval. This present choreography, credited to Nijinska, was revived by Dimitri Romanoff, who had danced the part of Colin in the early 1940's. Although no one knows how much of the original choreography remains (probably none), the story is undoubtedly basically the same and it unfolds in a simple, genial and humorous fashion.

Edward Caton took the part of Mme. Simone, the rich lady farmer; Lisette, her troublesome daughter, was danced by Nana Gollner. Colin, a young farmer with whom Lisette is in love, was interpreted by Igor Youskevitch. Alain, the zany butterfly-catching fellow, was enacted and danced by Eric Braun. Other parts were taken by Mary Burr, Dorothy Scott, Peter Gladke, Romanoff, and Fernand Nault. The ballet affords plenty of opportunity for fine dancing, humorous pantomime and characterization. The present cast, which is a good one, needs time to grow into their parts. The solos of Gollner, Youskevitch and Eric Braun were all expertly and at times brilliantly danced, but the ensemble work could have profited by more rehearsal (as could the orchestra), and the Gypsy dance could have been omitted entirely. Not that there is anything wrong with the dance itself, or the way it was performed; it just slows up the action and has no particular reason for being.

Tallchief in Jardin Aux Lilas

Tudor's Jardin Aux Lilas was beautifully danced with Nora Kaye, Hugh Laing and Antony Tudor in their usual roles. New to the ballet was Maria Tallchief. It was interesting to note how quickly she is adjusting to Tudor's style, and while her movements are still a bit too sharp, an intelligent grasp of the idiom was very much in evidence. Following the Jardin, she scored brilliantly in the Grand Pas de Deux from Don Quixote. John Kriza was her partner. The evening closed with Jerome Robbins' Interplay. Max Goberman again conducted all of the ballets and Broadus Erle was the violinist in the Chausson Poem to which Jardin aux Lilas is set.

Third Night Opens With Sylphides

April 20 brought an unusually fine performance of Les Sylphides. Except for a very few spots the corps de ballet gave a fine example of how an ensemble should work together, and all of the solo work had much to recommend. Diana Adams danced the Waltz with sensitive phrasing and neat footwork. Nana Gollner, though somewhat brittle in her approach, danced with technical perfection, magnificent balance and a great deal of aplomb. Her grand jetés in the Mazurka were especially noteworthy for their elevation. Youskevitch, of course, did the best that could be done with his part and Norma Vance gave a fine account of the grace, line and control implicit in the Prelude.

Billy the Kid had a bad start, especially in the orchestra pit, but it didn't take long before everything was under control and a pretty good performance resulted. John Kriza danced the role of Billy well, though he still is not able to project some of the fine points of the characterization that one associates with choreographer Loring's conception. Janet Reed danced the Sweetheart and Mother competently. Peter Gladke and Paul Godkin were Pat Garrett and Alias, respectively. This still remains the outstanding American ballet to date.

The program also included the Black Swan Pas de Deux and Les Patineurs. In the former, Youskevitch was in top form and brought the house down with his dazzling entrechat-six and soaring grand jetés. Kaye danced neatly and precisely, but not with her usual brilliance.

Ballet Repertory in Debut

The Ballet Repertory Company made its debut on April 8 and 9 at the Ziegfeld Theater. Arthur Mahoney and Thalia Mara, who also appeared as soloists, are co-directors. Both are well known, but many of the young dancers in the company were making their first professional appearances. Two new works—Nonetto and La Noche Clara—were presented, as well as a series of divertissements. Nonetto is an abstract work set to Mozart's Piano Concerto in C (K.467). Mahoney, the choreographer, has used nine dancers (hence the title), with the slow movement conceived as a duet. Scrupulous musicianship marked the choreographic lines. Everything was in good taste, the movements being handled with sensitivity and imagination, supplementing rather than interpreting the music.

On the opening night the dancers were handicapped by a vague two-piano accompaniment that failed to supply enough rhythmic impetus. There was no doubt, however, of the dancers' training and their unusual flow of line considering their inexperience. In the less demanding La Noche Clara, a lively Spanish ballet, the results were superior. This too was a Mahoney choreography—a little long in spots, but spirited and full of motion and atmosphere. The leading parts were taken by Mahoney, Mara, and Lorand Andrahazy, though some of the younger dancers almost stole the show. Mahoney excels in certain types of character roles, and in this work he has created a perfect vehicle for himself—one that features the suppleness of his body, his superior heel work, and his ability to suggest the fiery-tempered lover. It would be good to see Ballet Repertory established on a permanent basis, for it has solid accomplishments as well as interesting potentialities.

HUGH LAING and NORA KAYE . . .
Ballet Theater's Romeo and Juliet on April 21 at the Metropolitan Opera House.

Dance News

La Meri presented the graduate students of the Academy of Ethnologic Dance Arts in a program of group and solo dances of Iberia and the Orient on April 24. . . . Ernest Schelling's suite Of Love and Death based on Granados' Goyescas received its ballet premiere at Monte Carlo on April 27 by the de Cuevas Grand Ballet de Monte Carlo. . . . Taji Bey and her Oriental Dance Company will give a varied program of authentic Eastern dances for the World Friendship Day Festival on May 18 at Carnegie Recital Hall. . . . Grete Wiesenthal's Vienna Dance Group is reported to be planning a tour of the United States, following guest performances in Rio de Janeiro and Buenos Aires. . . . Miriam Marmein has been engaged by Frances Gudie, director of the newly-formed Allentown Ballet to choreograph a one-hour ballet for a pair of out-door performances at the West Park Stadium in Allentown on June 2 and 3. . . . In addition to a performance at the YM & YMHA Dance Center, Mata, Hari and Company also appeared at the Brooklyn Academy of Music recently.

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SILHOUETTES By MARY CRAIG

Opera Takes Root in Many States

That the lyric drama is being confined less and less to a few chief American cities, and is finding interesting exponents in many widely scattered school and other communities, is shown by a few news releases that have recently come to this desk. Taken together, they indicate that a sort of experimental opera theatre movement is under way in this country—perhaps the logical fruit of the spade-work that has been done in recent years by devoted voice teachers, coaches and stage directors.

The Medium, with the original cast headed by Marie Powers, Evelyn Keller and Leo Coleman, together with the one-act opera, The Telephone, are scheduled to tour the summer stock theatres this season. Gian-Carlo Menotti, the composer, will supervise the productions, the various managements will furnish their own sets, and the music will be supplied by two pianos. The tour will include, The Playhouse, Ivoryton, Conn.; Lake Whalom Playhouse, Fitchburg, Mass.; Worcester, Mass.; Drama Festival, Casino Theatre, Newport, R. I., and the Spa Theatre, Saratoga, N. Y.

This double bill recently had an interesting student production when the Baldwin-Wallace College Opera Workshop at Berea, O., demonstrated the wide appeal of opera in English combined with the freshness of young voices. The performances, given March 11 at Berea High School, were prepared by Norman Green, director, and George Poinar, conductor. The Opera Workshop is said to be the first amateur group to perform The Medium with orchestra.

The Telephone was gaily sung by Joan Wischmeyer, soprano, and Arthur Lovett, baritone. Starring in The Medium were Dorothy Stanones, contralto, in the title role, and George Ross, 17-year-old member of Margaret Duncan's Cleveland Civic Ballet Company, as the mute gypsy, Toby, and Jacqueline Osenbaugh singing Monica. Minor roles in the opera were sung by Marie Gambill, Betty Bell, and Wendell Parr, as the unhappy people exploited at the seances. Simple but effective stage sets were created by the technical staff headed by Hildegard Sickel and including Henry Holland, Thomas Lewis, Wendell Parr and James Snodgrass.

Tuneful Tale from Texas

Native costumes and dances gave added color and authenticity when the Fort Worth Civic Opera Association presented The Bartered Bride on March 28 and 30 to close the 1948-49 season. Americans of Czech extraction attended from distant points throughout Texas, some wearing their traditional festive dress. Eight young Fort Worth Czechs wearing native costumes appeared in the opera as background, and did steps of their national dance, the "Beseda," to the music of the polka. New scenery was designed by Emile and Marcel Robin of San Antonio. Lorenzo Alvary, Metropolitan Opera baritone, sang the marriage broker, Kezal. Lillian Shelby, New York City Center soprano, was Marie, and the role of Jenik was sung by Louis Roney, who has been on tour this season with the Charles L. Wagner Romeo and Juliet Company. Henry Timmerman, of Los Angeles and San Francisco, was Vashek. The ballet was under direction of Leon Varkas, premier danseur of the Metropolitan, featured dancer in the production, sung in English.

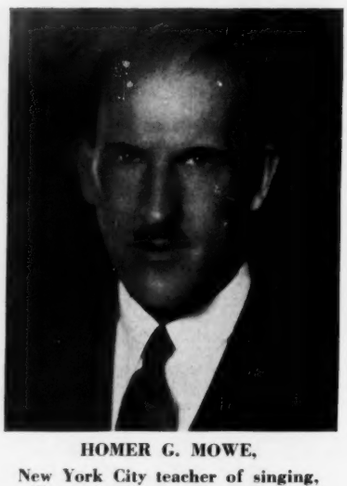
Novelties for New York

Meanwhile in New York the enterprising Lemonade Opera Company has announced a summer season to open early in June with Joseph Haydn's opera The Man in the Moon (Die Welt auf der Monde), based on a play by Goldoni, which will be done in an English libretto by John Gutman. This is one of the several Haydn operas which, according to available records, have never been heard in America, and rights to the score have been obtained from F. Charles Adler, publisher. This company will subsequently present Kurt Weill's folk opera, Down in the Valley. During the four-month season, the group's former successes, Hansel and Gretel, La Serva Padrona, Don Giovanni and Prokofieff's The Duenna, are again being added to the repertory.

With plans for its third season completed, this company is already looking to the future, and plans an up-town production in English of Francis Poulenc's opera buffa Les Mamelles de Thirésias, the first U.S. hearing of this Paris success. This will mark the first production away from the Greenwich News Playhouse, in the basement of the Village Presbyterian Church.

Cadman Score to be Heard

The Community Civic Opera Company of New York is holding auditions for singers to appear with the company this summer. The group will present a series of eight evening programs to consist of concerts and operas under the auspices of the Educational Alliance of New York. Charles Wakefield Cadman's opera, White Enchantment, will be one of the presentations.



HOMER G. MOWE,

New York City teacher of singing, will teach this coming summer, June 23 to August 3, at the Norfolk Music School of Yale University at Norfolk, Conn. For the past 11 years he has taught at the Summer Sessions of Teachers College, Columbia University. During the regular season Mr. Mowe divides his time between his New York Studio and his class at Yale.

Concert and Orchestra Dates For Margaret Truman

WASHINGTON.—Margaret Truman is slated to make concert appearances in 22 to 24 different cities during two tours next fall and winter, her manager has disclosed. James A. Davidson of New York, who is arranging the concerts, said Miss Truman's tours will be in October and November and in February and March, with the first concert about Oct. 8. Appearances as soloist with the National Symphony in Washington and the St. Louis Symphony in her home state will be highlights. Other cities to be visited include Syracuse, N. Y.; Huntington, W. Va.; Atlanta, Ga., and Knoxville, Tenn., all on the fall tour, and Miami, Jacksonville and Orlando, Fla., and San Antonio, El Paso and Waco, Tex., during the second trip.

The President's daughter will "positively not" go to England, despite efforts of a London manager to arrange a concert by her there, Mr. Davidson said.

Artists with Haarlem Philharmonic

Suzy Morris, soprano, Mario Lanzo, tenor, and Toni and Rosi Grunschlag, duo pianists, were the artists at the last musicale of the season given by the Haarlem Philharmonic Society of the City of New York, April 14, in the Grand Ballroom of the Waldorf-Astoria. Mrs. Luther C. Bisselle is president of the society, and Mrs. Walter Schaefer chairman of music.

LAST-MINUTE ITEMS . . .
Mary Bothwell, soprano, packs for European tour.

Mary Bothwell Making Two European Summer Visits

Mary Bothwell, dramatic soprano, left this country on April 26 by air for the first lap of a double European tour. The Canadian singer is scheduled to begin her tour at The Hague on May 7. Three days later she will sing at the Concertgebouw in Amsterdam; on May 27 at the Turnhalle in Zurich; and on May 31 at the Salle Gaveau in Paris. Her first radio engagement of the summer series on the Continent will be as guest soloist with orchestra over Radio Hilversum at Amsterdam on May 15.

After the first part of her tour, the busy singer will return to complete assignments in this country, concluding a short tour with an appearance as soloist at the Toronto Promenade Concerts on July 7, Sir Adrian Boult conducting. Then she will cross the Atlantic again to London for guest appearances during August and September at the Promenade Concerts in the Albert Hall.

Miss Bothwell is establishing a record not only for versatility in engagements, but as a trans-oceanic flyer. She made five crossings last season to fulfill her singing contracts. The year 1949-50 promises to be even more fully occupied. Her chief trouble, she says, has to do with luggage restrictions, as the necessary musical scores limit the poundage for other prima donna accessories such as gowns. One has to learn how to be "artful packer."

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Conductors and Critics "Narrow," Says Fleisher Collection Head

Philadelphia

Orchestra conductors and music critics in America were castigated for their "close-mindedness" by Edwin A. Fleisher, noted music patron, at a dinner at which he received the Art Alliance Medal of Achievement for his services to music.

"Critics and conductors prevent the hearing of unfamiliar music, other than what Virgil Thomson has called 'the fifty pieces,'" Mr. Fleisher declared. "For various reasons, none of them legitimate, conductors refuse to present new works. And critics do not foster the presentation of unfamiliar music."

He cited the "circulation" of the Fleisher Music Collection in the Free Library here, which is used by most of the orchestras in the United States. "There are 11,000 works in the Fleisher Collection," he said, "but of the 600 works lent per season, nearly all are by 'standard' composers. Many beautiful works of unknown composers—past and present—haven't a chance."

Mr. Fleisher gave two main reasons—incompetence and close-mindedness—why conductors do not play unfamiliar music.

"One conductor wouldn't do a new work by an internationally known composer unless the composer supplied a recording, too," the speaker reported. "The situation is not the same in Europe.

Three Kinds of Conductors

"Conductors here are of three kinds: those who can look at a score and 'hear' it; those who can play the score on the piano; and those who can do neither."

Conductors are doing the younger generation an injustice in programming only standard works, Mr. Fleisher said. "The radio and phonograph have made them familiar with the usual repertoire. It is up to conductors to present new and stimulating pieces," he declared.

Honored for his founding of the Fleisher Music Collection and the Symphony Club, which trains orchestral musicians, the speaker contrasted symphony players today with the situation nearly half a century ago, when the Symphony Club was founded. The Club has been open to all, regardless of color or sex, with no fees.

"All the conductors were from foreign countries then, and orchestras here were virtually transplanted from Europe," he recalled. "In the old days one went to Europe to study. Now foreign students come here. The United States now has more talent and better teaching than any country in the world."

A Shortage of Good Critics?

The music patron declared that, while native orchestra players are increasing in numbers and ability, there is a shortage of "trained music critics" which is hampering the full development of music.

"Fifty years ago Boston was the country's musical center—it had the finest orchestra and three great critics. When they passed on, Boston lost its supremacy.

"In Berlin critical approbation of a new composition means the work will be played all over Germany. Such reliance on the critics' verdict is not echoed in America," Mr. Fleisher asserted.

The Art Alliance medal was presented at the annual dinner by John Frederick Lewis, Jr., president of the Academy of Music, who is retiring as president of the Art Alliance and was recently chosen president of the Pennsylvania Academy of Fine Arts. An Achievement Medal was also given to Alfred G. B. Steel, art patron. SAMUEL A. SINGER.

Philharmonic Announces Novelties for 1949-50

The New York Philharmonic-Symphony has announced soloists and special musical works for 1949-50, its 108th year. Leopold Stokowski will open the season and Dimitri Mitropoulos will close it; each will direct ten of the 28 weeks in the subscription season. Guest conductors during the remaining eight weeks will be Bruno Walter, for a fortnight; Victor De Sabata, four weeks; and Leonard Bernstein, two weeks.

Pianists to be heard are Jacques Abram, Robert Casadesus, Myra Hess, Eugene Istomin, William Kapell, Oscar Levant, Nikita Magaloff, Leonard Pennario, Artur Rubinstein and Rudolf Serkin; violinists, Zino Francescatti, Szymon Goldberg, Jascha Heifetz, Isaac Stern, Nathan Milstein and Joseph Szigeti, as well as the concertmaster of the Philharmonic-Symphony, John Corigliano; Wanda Landowska will be heard as harpsichordist; cello soloists are Pierre Fournier and the leader of the cello section, Leonard Rose. All have appeared previously with the society except Fournier and Magaloff.

In Christmas week Mitropoulos will present Strauss' Elektra in concert form. At Easter time Stokowski will offer Mahler's Symphony No. 8. In Elektra the title role will be sung by Astrid Varnay; Klytemnestra, Elena Nikolaidi; Chrysothemis, Irene Jessner; Aegisthus, Frederick Jagel; Orestes, Herbert Janssen; and the Foster Father, Michael Rhodes. For the Mahler work, never before given by this orchestra, Mr. Stokowski will use two choruses from the Westminster Choir and the Schola Cantorum. The work requires eight solo voices. The program will also include the Wood Dove Scene from Schoenberg's Gurre-Lieder, with Martha Lipton as soloist.

There will be the usual series of subscription concerts next season: two series of fourteen Thursday evenings, two of fourteen Friday afternoons; two of fourteen Sunday afternoons, and two of seven Saturday nights. As previously announced, the season opens Oct. 13, 1949, and closes April 23, 1950.

Clevelanders to Extend Season

The Cleveland Orchestra, George Szell conductor, will extend its season next year, with 24 pairs of Thursday and Saturday evening concerts to be given instead of the present 22. The two additional pairs will make Mr. Szell's fourth season with the orchestra the longest symphony season in its history. Mr. Szell will conduct 18 of the 24 pairs. The remaining concerts will fall to Rudolph Ringwall, associate conductor, and three guest conductors, Bruno Walter, Dimitri Mitropoulos and William Steinberg. Soloists include the pianists Artur Schnabel, Rudolf Serkin, Robert Casadesus, Leonard Shure, Clifford Curzon, Eugene Istomin, Byron Janis; violinists, Ginette Neveu, Joseph Szigeti, Isaac Stern, Szymon Goldberg, Josef Gingold, concertmaster of the orchestra, and Jacob Krachmalnick, assistant concertmaster.

The overall winter season of the Cleveland Orchestra now includes 30 weeks; an additional 12 weeks of summer concerts are given under Dr. Ringwall.

President Extols Purposes Of National Music Week

President Truman, in a letter to T. E. Rivers, Secretary, National and Inter-American Music Week Committee, on March 22 praised the aims of the annual observance. The Chief Executive said that he was "glad to know that plans are already under way for the celebration of National and Inter-American Music Week. For the individual music brings refreshment of spirit; for groups it is another expression of the values in a democracy of sharing experiences. I hope that the celebration of National Music Week, May 1 to 8, will provide opportunity for such experiences for many persons throughout the length and breadth of the land. Let us know our own music, enjoy it, and add to our heritage. Let us know, too, the music of other nations, so that the sharing of our cultural resources will lead naturally to a greater measure of understanding and of world cooperation."

Raab to Lamont School

Alexander Raab, piano pedagogist, has been appointed to the summer school faculty of the Lamont School of Music of the University of Denver, Florence Lamont Hinman, director of the Colorado music school, has announced. He will give a master class during the first term, June 20 to July 22, and also present classes in literature and interpretation, as well as head a teacher training program.

This summer there will be several outstanding musical attractions in the Denver area. The Denver Symphony, under Saul Caston, will give a series of weekly concerts in the outdoor amphitheatre at Red Rocks Park. The Denver Post Summer Opera again resumes the production of light opera; Denver's Municipal Band offers concerts, and the Theatre Arts department of the University of Denver will present an opera under the direction of Virginia Moreno Sledge and Roi White.

In addition, opera will again attract many to Central City. Aspen will be the scene of the special Goethe Festival, in which the Minneapolis Symphony, under Dimitri Mitropoulos, will participate.

The University of Denver has announced that Mrs. Hinman will conduct her clinic for voice teachers and students, stressing the psychological and physiological aspects of singing.

The director of the Lamont School of Music, who also acts as chairman of the voice department, is nationally recognized as a voice teacher. Agnes Davis, first winner of the $5,000 Atwater Kent series; Jean Dickenson of the Album of Familiar Music; Francesco Valentino of the Metropolitan Opera; Charles Fredericks of light opera, radio and the movies; Ina Souez of Covent Garden, London, and the New Opera Company, Gyndebourne, England, as well as many other artists have studied with Mrs. Hinman. She is the author of the well known text book, Slogan for Singers.

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SAN FRANCISCO

Beethoven Cycle Is Acclaimed; Milhaud Conducts His Works

San Francisco

If there ever was a doubt about Beethoven being a favorite composer in these parts, the illusion was dispelled by the tremendous success of the Beethoven Festival just nearing its close. The eleven programs of the San Francisco Symphony, Pierre Monteux conducting, opened April 4 with the Symphony No. 1 and closed April 23 with Symphonies No. 8 and 9. The latter had the assistance of soloists Lucine Amara, Eula Beal, Richard Charles and Perry Askam, the Municipal Chorus and the combined choruses from Stanford and California Universities.

The festival programs included the nine symphonies, nine overtures, the five piano concertos, the violin concerto, Rondini in E Flat Major (for two oboes, two clarinets, two horns and two bassoons) and the seldom-played Wellington's Victory (or "Battle Symphony"), op. 91. Audiences overflowed the Opera House again and again to greet such favorites as Dame Myra Hess, Claudio Arrau, Egon Petri, pianists, and Isaac Stern, violinist, whose performances were memorable.

Other symphonic programs of the month were notable for contrast and appeal. Monteux and his forces pleased some 7,000 listeners at the Civic Auditorium in a program of light classics for the "Tombola Festival," sponsored by a special committee of young Symphony Forum workers. This event netted $49,000 for the symphony's "contingent fund." Lily Pons, André Kostelanetz, and the San Francisco Symphony also thrilled a tremendous crowd at the Civic Auditorium in a program of arias and orchestral numbers.

At the Opera House on the regular subscription series Martial Singher, baritone guest artist, was heard in unusual works by Rameau, Ravel and Berlioz, and the orchestra, under Monteux, gave first local performances of a Suite from Fauré's Pelléas and Mélisande and David Diamond's Fourth Symphony, dedicated to the memory of Mme. Nathalie Koussevitzky.

Symphonic Fragments from the Martyrdom of St. Sebastian by Debussy received flawless interpretation from Monteux and his forces on still another concert series, with Nathan Milstein as soloist in the Brahms Violin Concerto.

Milhaud on Podium

Darius Milhaud, as guest, conducted a program on which every number was either a first American or San Francisco performance. Some neglected, but fascinating, French literature was brought to public attention in compositions of Lalande, Chabrier, Satie, Roussel and Rameau. Milhaud's own Kentuckiana, commissioned recently by the Louisville Philharmonic, consists of twenty native tunes woven into a gay, lighthearted composition. His Symphony No. 3 ("Te Deum"), commissioned by the French Government in 1945 to commemorate the liberation of France, is profoundly impressive. Solo assistance was given by Dorothy Warenskpold, Edgar Jones and Bruce Cook. The Mills College Women's Choir and the University of California Chorus were also used in choral parts.

The first complete performance here of Bach's Passion According to St. John was given by the Municipal Chorus and members of the San Francisco Symphony, conducted by Dr. Hans Leschke, and assisted by soloists Lillian Moeller, Velma Lou King, Carl Siegert, Stanley Noonan and Robert Lancaster. The Art Commission sponsored this Sunday afternoon event at the Opera House.

Griller Series Revamped

The Griller Quartet, scheduled for concerts in San Francisco and Berkeley, found themselves in a dilemma when violinist Jack O'Brien, a native of South Africa, was detained in London by immigration authorities. The remaining three, Sidney Griller, Philip Burton and Colin Hampton, hurriedly prepared other repertoire. The result was a series of delightful concerts with pianists Myra Hess, Egon Petri, Margaret Tilly and Corinne Lacomble in quartets by Mozart, Mendelssohn, Fauré and Brahms; a Quartet for Clarinet and Strings by Stamitz, with Jerome Rosen, soloist; Quartet for Oboe and Strings by Mozart, Merrill Remington, soloist; and the Sonata a Cinque by Malipiero, with flutist Merrill Jordan, harpist Ann Everingham and pianist Margaret Tilly, assisting Sidney Griller, violin, and Philip Burton, viola. Concerts by this group in May were announced to proceed as scheduled, since Mr. O'Brien has since arrived from England.

The Music Lovers Society gave their final program of the season at the Marines Memorial Theatre, April 11. A Sonate à Trois for flute, violin and piano, by Lotti; Contrasts by Bartok, for violin, clarinet and piano (first local hearing), and a Brahms Quartet for piano, viola and cello were exquisitely interpreted by Miss Tilly, pianist; Frances Wiener, violinist; Lucien Mitchell, violist; Herman Reinberg, cellist; Mr. Jordan, flutist, and Rudolph Schmitt, clarinetist.

Celebrities Return

Opera House concerts brought Gladys Swarthout in a diversified program of unusual appeal and contrast, ranging from early and modern Italian to contemporary Spanish and English works. Gibner King gave splendid assistance at the piano.

Benno Moiseiwitsch, pianist, presented by Larry Allen, was superb in a program of the Twenty-four Preludes by Chopin; Sonata ("Adieux") by Beethoven; Sonata No. 3 of Kabalevsky; Toccata by Schumann; and Mephisto Waltz of Liszt.

The City College Opera Workshop, directed by Flossits Badger, gave a spirited performance of The Marriage of Figaro on April 2. . . . Laura Nast, pianist from the Wagar Swayne Studios, was heard in recital at the Theatre Workshop. . . . Symeta Kuper, pianist from the Elizabeth Simpson Studios, gave a most enjoyable program at the Berkeley City Club under the auspices of the Child Welfare Fund.

MRS. FRANCIS H. REDEWILL.

LOS ANGELES

Philharmonic Ends 30th Year

By C. SHARPLESS HICKMAN

Los Angeles

THE Los Angeles Philharmonic Orchestra ended its 30th season—its sixth under Alfred Wallenstein—with a performance of Beethoven's Eighth and Ninth Symphonies. The usual concert-pair was combined for a single program in Shrine Auditorium, with the 350 voice chorus formed by singers from U.S.C., U.C.L.A., Occidental College and Immanuel Presbyterian and Hollywood First Presbyterian Churches. The soloists were Phyllis Moffet, Kay Fessenden, Monas Harlan and Nicola Moscona, with tenor Harlan stealing the evening's vocal honors from the others to a degree. Though the Eighth Symphony was played with delightful finesse and excellent dynamics, receiving an altogether satisfying performance, the Ninth lacked scope and inspiration, and as a result the chorus never seemed quite to pull out all stops and sing with the victorious joyousness the work demands.

The preceding Philharmonic program brought Joseph Szigeti in a stunning reading of the Prokofieff First Violin Concerto, in which orchestra and soloist played in unique partnership and with great *élan* and lyric flow. The Prokofieff Second Romeo and Juliet ballet Suite and a dramatic reading of the Tchaikovsky Fifth Symphony completed this very effective concert. As in the succeeding Beethoven program, the orchestra was augmented by some dozen additional players, chiefly strings.

Other Philharmonic concerts not previously noted here included Rudolph Serkin's magnificent interpretations of the Beethoven Fourth and Mozart E flat major Concertos, possibly the single finest concert of the orchestra's season; and Robert LaMarchina's compelling performance of the cello role in Strauss' Don Quixote, with Sanford Schonbach as viola soloist. This same concert brought Los Angeles' first hearing of Honegger's somewhat theatrical Liturgical (Third) Symphony, a work of inspired craftsmanship and dominant vitality, which received an eloquent reading from Wallenstein.

All in all, the Philharmonic's season has been the finest we have had since the orchestra has been under the musical direction of this distinguished American conductor, whose steadfast programming of such modern music has been maintained in the face of constant attack from musical "die-hards." It is to be hoped that the loss of many regular Philharmonic players, plus worries over orchestra income, will not deter Wallenstein from standing fast in his belief in the music of his time.

Chamber Music Features Moderns

Chamber music activity here continues on a dizzying upswing which would hospitalize the reviewer who attempted to keep up with it single-handed. Contemporary scores are receiving great emphasis, and are being played again and again by certain ensembles on several chamber music series, thus providing an opportunity to hear new works not once, but three and four times, both in the concert hall and over the air—since many of the programs are broadcast direct, or are rearranged and presented

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on the KFWB series, or the new American Broadcasting Company "Music of Today" series which is originating locally over KECA and being sent coast-to-coast on Sunday afternoons.

This ABC series has featured works by Copland, Toldi, Stravinsky, Dahl and Thomson thus far, and is now being aired in the east at 3 p.m., EDST. Recent KFWB local broadcasts have lately featured scores by Hindemith, Toch, Bartok, Antheil, Ernst Kanitz, Milhaud, Hanson, Bloch and Eric Zeisl—and the series is now seemingly set for continuous airing throughout the year, for which modern music enthusiasts are thankful. Julius Toldi is in charge of both series, with the ABC broadcasts being sponsored by Local 47 of the American Federation of Musicians.

Two New Series

Though the Modern Institute of Art series has been interrupted temporarily due to the museum's lack of funds (a drive is now going on to enable the gallery to continue), its place has been taken by two new series—at Los Angeles City College and California Institute of Technology, and the Los Angeles County Museum on April 17 launched a new series of nine spring chamber music programs with an all-Bach concert directed by Roger Wagner, whose magnificent Chorale of 60 voices was heard in Bach's Christ lag in Todesbanden. Evenings on the Roof presented a concert of chamber music for wind instruments, including Achron's Sextet for Winds and Trumpet, Stravinsky's Wind Octet, Paul Pisk's Little Woodwind Music and Willem Pijper's Sextet for Winds and Piano, played with rare ability by William Hoss' New Music Ensemble. Another recent Roof concert introduced the Coriolan Quartet (Bernard Kundell, Isabelle Daskoff, Abraham Weiss and Justin DiTullio) in works by Schubert and Beethoven. The new group, pending increased ensemble experience together, bids to make a good name for itself. Its tonal balance is particularly noteworthy.

At the small 150-seat Stage theatre pianist Harry Kaufman and the Seidel String Quartet both have been giving a weekly series devoted to the Beethoven quartets and quintets, in which the only flaw has been the overriding of piano tone due to the smallness and unsuitable construction of the hall. U.S.C.'s second annual Festival of the Arts brought performances of student compositions, a fine concert by student players, a faculty chamber music recital of distinction and a concert by the U.S.C. Symphony under Ingolf Dahl on which the piece de resistance was Bela Bartok's Concerto for Two Pianos and Tympani, played by John Crown and Lillian Steuber. The Music Guild concert by members of the Griller String Quartet and Mme. Corinne Lacomble (Jack O'Brien, the group's second violin was detained in England by passport difficulties) provided a wonderful evening of piano quartet music, with the first piano quartets by Fauré and Brahms receiving exceptionally moving interpretations.

Hanson in "Freedom Symphony" At Cleveland UNESCO Session

At the April 1 session of UNESCO in Cleveland, Dr. Howard Hanson, director of the Eastman School, conducted the Cleveland Orchestra, assisted by the Orpheus Male Chorus (Charles Dawe, director) in a Symphony of Freedom. The music was chosen by Dr. Hanson from Randall Thompson's Testament of Freedom, Aaron Copland's Lincoln Portrait, and his own Third Symphony, written to mark the tercentenary of first Swedish settlement in Delaware, and concluding with the Livingston Gearhart arrangement of the hymn God of Our Fathers, presented in MS. by special permission of Fred Waring. Leonard Treash, dramatic director of the Eastman School's opera department, was the narrator, and soloists in the concluding episode were Gretchen Rhoads and Lois Winter, sopranos. The production was broadcast to foreign countries through Voice of America.

BOSTON

New Concert Hall Dedicated; Bernstein Symphony Premiered

By JULES WOLFFERS

A NEW hall was dedicated on April 17 when the Boston Conservatory was host to an invited audience for the opening of its new auditorium. Built at a cost of over half a million dollars, the hall seats 500 and is designed for multiple use, with facilities for recitals, concerts, opera, dance, drama and films. The stage is unusually large for a medium-sized hall; the seats are comfortable and well-placed on a sharp slant so that there is an unobstructed view, and the decorations are in good taste.

The lower floor of the new building has a large, well-fitted, sound-proof dance studio. There is also a small recital hall, seating about 150. Facilities for the drama department, together with dressing rooms and lecture rooms are included. All in all, the building is a welcome addition to Boston's auditorium space. It is understood that it will be available to other organizations, artists and schools.

The program was appropriately given over, for the most part, to music from faculty members. Director Albert Alphin quietly and modestly welcomed his distinguished guests, and Arthur B. Whitney, President of the Trustees, stressed the fact that the auditorium had been erected without a drive for funds and was made possible through the Director's wise and prudent management.

The excellent Boston Conservatory String Quartet (Elcus, Bernard, Dickson, Langendoen) with the assistance of Edward Molitore, tenor; Lucie Elcus, pianist; Henri Girard, double bass; Alvin Ball, trumpet; and H. Wilfred Churchill, accompanist, gave proof that the new hall's acoustics are all that one could wish.

New Symphony by Bernstein

In Boston's fortnight of music, Leonard Bernstein's new Symphony No. 2 drew for this composer-pianist-conductor, soloist in the considerable piano part, a tremendous ovation when Serge Koussevitzky conducted the premier performance at the 22nd pair of Friday-Saturday Symphony concerts.

This writer could not altogether share the audience's enthusiasm. The symphony does disclose imagination, some effective scoring, a virtuosity in the handling of material and includes one of the finest pieces of extended jazz one has heard. On the other hand, it has little originality of style—Mahler, Copland, Schoenberg, Broadway, Hollywood and other influences are identifiable. The seemingly "new" form is, upon examination, not much more than a slicked up patchwork plated with 24-carat gold—the best. Its dependence on the program (W. H. Auden's The Age of Anxiety) is so marked that the music makes little sense without prior explanation. It is only fair to add that other critical opinion in Boston was, on the whole, favorable.

About the rest of the program there could be little dissent. The Beethoven Coriolanus Overture, Ravel's La Valse, and the Strauss Death and Transfiguration all received glowing performances from conductor and players.

Among the Recitalists

The final recital in Aaron Richmond's Celebrity Series for the season was given by Marian Anderson, who again proved to an Easter Sunday audience at Symphony Hall her right to top level rating. With distinguished pianistic assistance from Franz Rupp, the recitalist avoided the over-use of her *mezza-voce*, ultra-refined style that has marred some of her recent appearances.

At Jordan Hall, Adele Addison, gifted young Negro soprano, made what was officially a recital debut, although her name has been no stranger to local programs. The near-capacity audience heard a voice of considerable natural beauty used with refinement and good taste. Whatever vocal faults are present may be excused in a singer still in her early twenties. She needs to develop more use of varied timbre to suit the sense of the words instead of the somewhat bland quality employed with a feeling of sameness. More than enough was shown, however, to hold much promise for the future. Mary Cheney Nelson provided effective accompaniments.

Another debut was that of Norman Carol, violinist, at the same hall. Playing Handel, Lalo, Bach, and short pieces, the latest recruit to Boston Symphony ranks impressed with his tone, technique and a particularly fine legato style. Shades of yesteryear were evoked when Sarasate's Zigeunerweisen and Cui's Orientale were heard, but the feeling of nostalgia was not unpleasant.

Veterans' Orchestra Bows

A new group made an auspicious bow when the First Veterans' Symphony Orchestra under the direction of Sayard Stone played works of Mendelssohn, Schubert, Dvorak and Coates before a large and friendly Jordan Hall audience. A young soprano from New York, Arlene Stone, scored with her singing of operatic arias. Another soloist was Jay Sheldon, who made an effective showing as pianist in his own Rhapsody for the Americas. Mr. Stone directed with decision and authority. Orchestral response and timbre were of gratifying quality. All in all, this was a good start for a new orchestra.

A little off the beaten track, Olive Bogart, dancer-mime, presented the first performance of her work, Career Girl, for which she has also written verse. It is difficult to classify Miss Bogart's offerings in ordinary terms since she combines original readings with her choreography. The Salon of Allied Arts audience found both the premiere and other offerings very much to its liking and demanded more of the same.

Berkshire Festival Programs Listed

The programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Mass., have been announced by Serge Koussevitzky. The concerts in the Shed will open on Thursday evening, July 28, with a Vivaldi Concerto for Orchestra (in Siloti's arrangement), Strauss' Death and Transfiguration, and Brahms' Symphony No. 2. On Saturday evening, July 30, Dr. Koussevitzky will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's Egmont, and Liszt's Faust Symphony, inspired by the drama of this poet. Beethoven's Fourth Piano Concerto, with Claudio Arrau as soloist, will also be on this program. On Sunday afternoon July 31, Leonard Bernstein will conduct Schumann's Overture to Manfred and Fourth Symphony, and Stravinsky's Rite of Spring.

The second week of concerts will begin on Thursday evening, Aug. 4, with a Tchaikovsky program including the String Serenade, the Violin Concerto with Jascha Heifetz as soloist, and the Fourth Symphony. On Saturday evening, Aug. 6, Dr. Koussevitzky will present Roussel's Suite in F, Milhaud's First Cello Concerto with Gregor Piatigorsky as soloist; L'Ascension, by Messiaen (who will be on the faculty of the Berkshire Music Center), and the Symphony by Franck. On Sunday afternoon, Aug. 7, Eleazar de Carvalho will conduct as guest William Schuman's Symphony for Strings, Mandú-cárará by Villa-Lobos, and Strauss's Thus Spake Zarathustra.

The third week of concerts will open on Thursday evening, Aug. 11, with Bernstein as guest presenting Schubert's Fourth Symphony ("Tragic") and the Seventh Symphony by Shostakovich. On Saturday evening, Aug. 13, Dr. Koussevitzky will present a Symphony with chorus which Benjamin Britten has just completed and which will then have its first public performance. This will be preceded by Haydn's Symphony in G major, No. 88. Koussevitzky's closing program on Sunday afternoon, Aug. 14, will consist of an Orchestral Concerto by C.P.E.Bach, Copland's Quiet City, Debussy's The Sea, and Beethoven's Fifth Symphony.

The programs for two pairs of Bach-Mozart concerts in the smaller Theatre Concert Hall on July 16 and 17, and July 23 and 24 will be announced later.

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CHICAGO

Entire City to Mark Music Week; Munch, Hannikainen Lead Concerts

By DOSHA DOWDY

THE week of May 1-8, proclaimed "Chicago Music Week," by Martin H. Kennelly, Mayor of the city, is being celebrated by the Choral and Instrumental Association of Chicago in co-operation with many leading musical organizations, an interesting program of events having been set for the entire city. All types of community, educational, recreational, church and industrial organizations are represented in the activities, accenting the importance which music plays in the daily lives of the people of our city, and how it can be made more significant and useful in the future.

An all-day program at Kimball Hall on May 5 will climax the week's events, and feature discussions and demonstrations covering up-to-date developments in all phases of music: the aesthetic, the commercial, the educational and the religious. Prominent personalities to take part in the discussions include Dr. Helen Howe, director of music for the Chicago Board of Education ("Music in the Schools"); Dr. Arthur C. Becker, of DePaul University, and Bessie Ryan, chairman of the Illinois State Music Teachers Association ("Music as a Career"); and Barrett Spach, professor of organ at Northwestern University ("Church Music").

Organizations enlisted nationally in Music Week are the National Federation of Music Clubs, Music Educators National Conference, National Recreation Association; General Federation of Women's Clubs; Girl Scouts; Camp Fire Girls; DAR; National Congress of Parents and Teachers; American Society of Authors, Composers and Publishers; Kiwanis International; American Legion and Legion Auxiliary; National Grange; National Jewish Music Council; and National Boards of Y.M.C.A. and Y.W.C.A.

Chicago Music Week is, of course, a part of National and Inter-American Music Week, for which President Truman is Chairman of the Honorary Committee, composed of Governors of the States and Territories.

Munch Leads Symphony

Charles Munch made his second appearance as guest conductor of the Chicago Symphony Orchestra on April 7-8, with Artur Rubinstein as soloist in Brahms' Concerto for Piano in B flat major. Mr. Rubinstein played both eloquently and brilliantly, yet one wondered if more beauty could have been injected into the Andante movement. On the whole, this was not a "four star" performance. At times there was lack of unity between the orchestra and soloist, due perhaps to Mr. Rubinstein's occasional departure from the literal score.

The two orchestral numbers, Vivaldi's Concerto Grosso in D Minor, and the Mendelssohn "Reformation" Symphony, were not up to the finest standard of performance, with imprecision in the Vivaldi, and with the fast movements of the symphony too rapid to be completely enjoyed.

The following week's concerts (Tuesday afternoon and the Thursday-Friday pair) brought Raya Garbousova as soloist in Cello Concerti by C. P. E. Bach and Samuel Barber, op. 22, both first Chicago performances, and Tchaikovsky's Variations on a Rococo Theme. Although the Barber work was not ingratiating musically throughout, it was never lacking in interest. Miss Garbousova, whose beautiful appearance is an added asset, brought her usual high artistry, authority and deft execution to her performance of the works, and had the advantage of excellent orchestral accompaniments.

The spirited performances of Dukas' L'Apprenti-Sorcier, and Debussy's La Mer, with their fresh and vivid orchestral coloring, marked the highlights of Mr. Munch's offerings. These also included Bach's Concerto for String Orchestra, No. 3, in G Major; the Symphony by Bizet and Beethoven's No. 8, besides a distinguished performance of Handel's Water Music.

"Pops" Concerts Finale

Features of the last event (April 16) in the season's series of Saturday evening Popular Concerts under Tauno Hannikainen were the appearances of two local soloists, Ennio Bolognini, Argentine cellist of note, and Richard Faith, audition winner of the Musical Arts Piano Series; and a first U. S. performance of Hannikainen's arrangement of Six Finnish Folk Tunes. These were full of charm and admirably orchestrated, and were received enthusiastically as attractive contributions to the orchestra's repertoire.

Virginia Parker, soprano, will give a recital in Kimball Hall on May 11, sponsored by Alpha Xi Chapter of Sigma Alpha Iota. Miss Parker is the winner of awards bestowed by Oliver Ditson, Chicago Woman's Musical Club, Society of American Musicians and Midwest Adult Educational Contest. She has studied at Chicago Musical College. (Photo, Austen Field.)

Richard Faith, heard recently in his Orchestra Hall Award recital, on this occasion again proved to possess gifts which caused him to be chosen winner of the Midwest auditions. His performance of Beethoven's Piano Concerto No. 1 in C was sensitive and efficient. But a certain immaturity was too evident to mark the young pianist as other than a fledgling of the concert stage at this time.

Ennio Bolognini, long a favorite here, won his audience before he was settled on the podium, with his warm smile and imposing presence. Always the artist-showman, Mr. Bolognini had chosen to play the "sure-fire" Kol Nidre of Bruch, with its appealing opening strains in the cello's richest register. He drew from his instrument all of the beauty and pathos which the work holds, and gave a truly beautiful performance. He was recalled to the stage repeatedly until he added a captivating encore, his composition based on an old Basque Folk Tune.

Mr. Hannikainen opened the concert with Haydn's Symphony in G Major (B. & H. No. 13), and closed with a brilliant and intensely interesting performance of Ravel's second suite from Daphnis et Chloe.

This season of Popular Concerts under Mr. Hannikainen has been a particularly attractive one, with 15 soloists, (eight of whom were local, and others of international reputation); the presentation of three first performances with the Chicago Symphony Orchestra—Leon Stein's Three Hassidic Dances, Khatchaturian's Violin Concert (played by Louis Kaufman), besides Hannikainen's arrangement of Six Finnish Folk Tunes mentioned above; and the inclusion in the repertory of large works by Strauss, Ravel and Stravinsky, and symphonies by Brahms (Nos. 1 and 4), Sibelius (2), Dvorak, Schubert, Schumann, Haydn (3), Mozart, Tchaikovsky, Borodin, and Prokofieff. Soloists were Syzmon Goldberg, Louis Kaufman, Elizabeth Travis, Frank Mannheimer, Ennio Bolognini, Stefan Bardas, Xenia Prochorowa, Camilla Wicks, Guila Bustabo, Leonid Hambro, Else Anneke, Mildred Waldeman, Richard Faith, Carol Smith and Robert McDowell.

Tureck Closes Allied Arts Series

Rosalyn Tureck's Orchestra Hall recital, the final event of the Allied Arts Piano Series, was one of the more rewarding of the season for its refinement of musical taste, high musicianship, and beautifully cultivated technic, which enabled the artist to effect the most exquisite singing pianissimi, as well as plumb rich tonal depths of the large works, and to give the brilliance required in others. Among her best performances were three Chorales by Bach, followed by his English Suite in G minor, Brahms' Variations and Fugue on a Handel Theme, and shorter works of Albeniz, Bloch, Scriabine, Ravel and Paganini-Liszt, after which the audience stayed for extras by Bach-Hess, Rachmaninoff and Chopin.

Bruce Foote's Recital

Bruce Foote, baritone, appeared in recital on April 6, and impressed the audience with his magnificent voice and the artistry of his singing. Although his low notes were especially resonant and expressive, his voice, well trained and admirably placed, was also able to encompass a higher register with ease. Mr. Foote revealed an impeccable oratorio style in arias by Handel and Bach, and a real feeling for lieder in songs of Brahms and Strauss. Compositions of Widor and Ravel, and an operatic aria by Massenet, were somewhat less successful. The songs by Holst which closed the recital were, however, on the dull side. Applause was warm. W. M. S.

Apollo Club in Verdi Requiem

On April 8 the Apollo Club presented Verdi's Manzoni Requiem, assisted by the Chicago Symphony Orchestra and the following soloists: Maud Nosler, soprano; Lillian Chookasian, contralto; Edward Richmond, tenor; and David Austin, bass. Under the direction of Edgar Nelson, the chorus sang with precision, tonal beauty, and emotion; and if the magnificent score failed to achieve its full impact, the fault was partly with the soloists, who did not always cope successfully with their difficult assignments. Miss Chookasian alone had the voice and temperament for the music, which she attacked in operatic style, a point of view partially justified by the character of Verdi's score. Miss Nosler frequently managed to project her clear soprano over the orchestra and chorus, but she sometimes seemed unsure of her entrances. In spite of these defects, Dr. Nelson is to be congratulated for performing this great work, so seldom heard in Chicago. W. M. S.

Win Stracke Gives Vocal List

Win Stracke, bass, well-known in Chicago for the past twenty years, with diverse kinds of appearances to his credit, gave a recital in well-filled Fullerton Hall on April 3, presented by the Modern Music Guild. Lully, Rameau, Purcell, Mozart, Schubert, Brahms, and finally folksongs with his own guitar accompaniment comprised his program. He was as much at ease in the formal groups as in the casual folk music, and the audience urged him to be generous with his encores. Florence Henline was the piano accompanist. J. De L.

Young Artist Winner Heard

Narcyz Pasterczyk, baritone, winner of the Young Artist Contest sponsored by the Society of American Musicians, gave a recital in Kimball Hall on April 3 before a large audience. There were groups of songs in five languages: German, French, Italian, Polish, and English. This young man has a little progress yet to make in his *forte* singing, but the middle voice and the *pianissimo*

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are as near perfection as can be achieved. William Whitaker's piano accompaniments were of high quality. J. De L.

Vela Montoya Dances

The audience that came to see Vela Montoya dance at the Studebaker Theater on April 3 was rewarded with a program both generous and stimulating to the imagination. The radiant artist, assisted by Jose Castro, interpreted traditional and popular dances of Spain with easeful artistry. To perfect co-ordination of castanets and body movement she added a dramatic sensitivity to emotional climax that transformed each dance into an eloquent picture. In Mazurca she revealed a delightful sense of comedy. Additional spice in the program was provided by Granade Arabe, showing the Moorish influence on Spain's dances, for which she used Oriental movements and tiny cymbals in place of castanets, and the Preludio, true to Flamenco tradition in its combination of singing and dancing, in which Miss Montoya and Mr. Castro sang in the gypsy dialect. G. M.

Boguslawski College Summer Class

The Boguslawski College of Music will offer a Summer Master Class from June 2 to 11, inclusive, conducted by the concert pianist and pedagogue, Leonard Shure, of special interest to the professional, teacher and student. There will be discussion and playing by artist students and special study of the music of Beethoven, Brahms and Schubert.

A number of spring recitals will be given at the College in May by students who receive their certificates and degrees in June. Rose S. Nelken of the Dramatic department will present five one-act plays on May 15 at Curtiss Hall.

Univ. of Illinois Music Plans

Eugene Weigel, composer and faculty member of the University of Illinois School of Music, has been commissioned by Michael K. Grabowski, attorney, of Mount Vernon, Ill., to write a Requiem Mass in memory of his sister, Angeline.

The University of Illinois Sinfonietta will make two campus appearances with noted musicians in the coming year. On Dec. 6 Benjamin Britten, composer, and Peter Pears, tenor, will give a joint concert with the ensemble, including works by the first-named. Under its regular conductor, John M. Kuypers, of the University School of Music, the Sinfonietta will accompany Pierre Fournier, cellist, in a concert on Jan. 11, 1950. This year the organization gave a program with Stravinsky in the Contemporary Arts Festival at the school, and appeared in concerts with Dame Myra Hess and Georges Enesco.

Chicago Artists' Association Musicale

The Chicago Artists' Association met on April 26, in Curtiss Hall. The program was given by John Downey, pianist, winner of the Emil Vollmer award for a Piano Sonata, which he played; Dina Koston, pianist, contest winner, Society of American Musicians; Camille Anderson, soprano, with Grace Symons, accompanist; and the Tudor Madrigal Singers, directed by William Ballard.

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Young People's Piano Recitals

Pupils of Cecile de Horvath Heard

Evelyn Teander was presented in a Kimball Hall recital recently by the Omega Chapter of Sigma Alpha Iota. Howard Legare was heard by the Ideal Woman's Club, the Albany Park Club and the Bohemia Club. Amy Degerman played for the Lakeview Musical Society, a meeting of Sigma Alpha Iota and the Darwin School. Isabel Rosen performed for the Darwin School and the Music Cycle of Danville. Jeanne Cummins and Florence Henthorne were presented before the Western Springs Music Club on April 13. Happy Rosenbaum and Nan Gullickson are giving recitals before the Darwin School on April 20 and May 12. Carroll Meyer has given several radio programs in Boise, Idaho.

DeLamarter and Ericourt Heard By Florida Composers League

Eric DeLamarter, organist, composer and conductor, and Daniel Ericourt, French-American concert pianist, were guests at the annual meeting of the Florida Composers League, April 1 and 2, at John B. Stetson University, De Land, Fla.

Prof. Frederick Youngfelt, of the University of Miami, was elected president of the League, to succeed Frances Buxton, of Stetson. John Boda, of Florida State University, was named vice president, to succeed Gladys Koch, of Florida State University. Irene Archer was named secretary-treasurer, succeeding Rosemary Clark, of Stetson.

NFMC Audition Winner to Appear With NBC Symphony

Jean Geis, 23-year-old pianist winner in the National Federation of Music Clubs' 1949 Young Artists Auditions, will be heard as soloist with the NBC Symphony Orchestra on May 14, under the baton of Erich Leinsdorf, playing the Liszt E flat Concerto. The concert will be broadcast over the NBC network (6:30-7:30 p.m. EDT). Born in West Virginia, Miss Geis studied piano for seven years with Ralph Zirkel of Springfield, Ill., and then entered the Cincinnati College of Music, where she was a pupil of Dr. Albino Gorno and after his death of Dr. Olga Comus, graduating with the Bachelor of Music degree. A fellowship at the Juilliard Graduate School enabled her to study in the classes of the late Olga Samaroff Stokowski. Now a pupil of Mme. Rosina Lhevinne, she is a member of Sigma Alpha Iota.

Co-winner of the Federation's 1949 auditions, as already announced, was 27-year-old William Watkins, organist at the New York Avenue Presbyterian Church in Washington, D. C. A native of Virginia, he is a graduate of Peabody Conservatory of Music in Baltimore, where he received the 18th artist diploma in organ to be given in the history of the school. He studied organ there with Virgil Fox and piano, harmony and counterpoint with Raimonde Aubrey, now head of the Music Department of the Georgia State Woman's College, Valdosta.

In addition to the $1,000 awards given by the Federation, two additional prizes were offered in the 1949 contests. These were an appearance as soloist with the NBC Symphony and another with the Symphony Orchestra of Dallas, Tex., where the Auditions were held. The latter will be awarded to Mr. Watkins if arrangements can be made for a concert featuring organ and orchestra.

Franz Waxman to Conduct Abroad

Franz Waxman, after finishing the musical score for the Warner Brothers picture Task Force, is at work on a new Paramount production Robe of Sand, with Burt Lancaster, Claude Rains and Peter Lorre. Mr. Waxman leaves for Europe on May 14 to conduct concerts in Paris, including two with the Orchestre Colonne at the Salle Pleyel on May 27 and June 10. He will present the Paris premiere (in French) of Aaron Copland's Lincoln Portrait. June 11 Mr. Waxman will take off for Hollywood to begin work on a new picture.

St. Louis Forces End 69th Year

St. Louis

After completing a successful tour of nine states giving 23 concerts, the St. Louis Symphony Orchestra returned to complete its 69th season with a pair of concerts without soloist. The rigors of one-night stands took no toll from the freshness and alert response to Vladimir Golschmann's direction, and the concerts were memorable in every respect. The program included the Freischuetz overture, Debussy's Nocturnes and Fetes, Schoenberg's Transfigured Night and the Brahms Fourth Symphony. Mr. Golschmann shared a lingering ovation with his men at the close of the program.

Of the 88 works played on the season's programs, three were world premieres, three were first American performances, and nine were local premieres. Twenty-five modern scores were heard together with the usual classic repetitions—a feature for which Mr. Golschmann is to be congratulated.

Artists engaged for the Seventieth Anniversary season include Margaret Truman and Jennie Tourel, vocalists; Vladimir Horowitz, Artur Rubinstein, Alexander Uninsky, Jesus Maria Sanroma and Benedetto Michelangeli, pianists; Nathan Milstein, Isaac Stern, Tossy Spivakovsky and Ginette Neveu, violinists, and William Primrose, violist. Others are to be announced later.

Patricia Travers was heard in an interesting and brilliant violin recital at Howard Hall, presented by the Principia Concert Course. With the capable assistance of Theodor Haig as accompanist, Miss Travers offered a program of choice classics, the pivotal point being the Concerto in D minor by Sibelius which she interpreted with deep understanding and fine technical facility. Her large audience requested several extra numbers.

Nelson Eddy drew a capacity house for his song recital in Kiel Opera House, sponsored by Entertainment Enterprises. His songs ranged from classic to opera and then to the lighter vein which the younger element relished to the highest degree. After the last encore, the usual rush for autographs ensued.

The Metropolitan Opera Company will give its annual season of three performances in Kiel Convention Hall May 19 to 21, again sponsored by the St. Louis Symphony Society. The productions selected are Lucia di Lammermoor, Carmen and La Boheme. O. C.

St. Louis Symphony To Tour East in 1950

ST. LOUIS.—The St. Louis Symphony Orchestra, marking the 70th year of its existence, plans to make an extended tour of the Eastern United States in February and March, 1950, to include concerts in New York and Boston. Vladimir Golschmann, the conductor, stated that he hopes to commission a number of works from leading composers of Europe and this country to signalize the event. The organization has never visited the Atlantic seaboard. This season it fulfilled with success its first extended itinerary since the war, in which 23 concerts were given under Mr. Golschmann's direction.

Reports Many Calls for Music Counselors

Bernard Kirshbaum reports increase of inquiries and registrations for positions in summer camps through the Music Counselor Placement Bureau. Calls on the bureau are chiefly for those who play piano well and are over twenty-one years of age. There is no fee for registering with the placement bureau.

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For information and reservations address Goethe Bicentennial, Box M-D, Aspen, Colo.

NEW YORK CONCERTS: Walter, Koussevitzky Conduct Ninth

CARNEGIE HALL

NEW YORK had a plethora of Beethoven performances in the last month, as the Philharmonic-Symphony under Bruno Walter concluded its notable cycle of his works, and the "au revoir" of Koussevitzky as musical director of the Boston Symphony was devoted to this composer. The Ninth Symphony figured on both programs and offered a notable contrast between the readings of the two master batonists.

The Philharmonic devoted its fifth pair in the cycle (April 7) to excerpts from the ballet The Creatures of Prometheus, seldom heard except for the overture. The latter was augmented with other passages (Adagio, Allegro Molto, Allegretto: Finale)—the last section in particular proving a superb piece of animated music. Sharing the list were Walter's well-known readings of Symphonies Nos. 5 and 6—The Pastorale stressing the idyllic character of the work, despite the climax of the storm, and the Fifth standing forth in simple grandeur like the Parthenon.

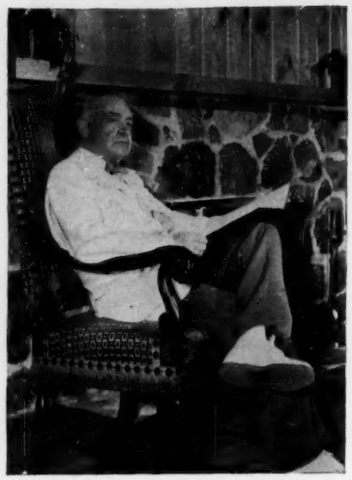
The final program on April 14 and 17 included the Overture to Coriolanus—in which Walter unleashed all the dramatic power of this sombre work. The scena and aria Ah, Perfido, was sung by Eleanor Steber, soprano of the Metropolitan Opera, with laudable accomplishment, if in part the work seemed too dramatic for her essentially lyric voice. Finally came the Ninth Symphony, as a logical climax of the concert and the series. The stirring drama of the opening section, the relaxed quality of the Scherzo, the intimate lyricism of the Adagio, and climactic majesty of the choral movement were convincingly displayed. The Westminster Choir (John Finley Williamson conductor) sang the difficult choral passages admirably, with valiant assistance of a solo quartet composed of Miss Steber, Nan Merriman, Raoul Jobin and Mack Harrell. It was, however, Walter's inspired leadership that turned the evening into a triumphant event and brought a long ovation.

H. W. L.

KOUSSEVITZKY'S FAREWELL

On Nov. 27, 1924, Dr. Koussevitzky appeared at the helm of the Boston Symphony Orchestra for the first time in New York; and on April 13 and 16 he closed his twenty-five years of conducting here as musical director of the Bostonians with memorable performances of Beethoven's First and Ninth Symphonies. Earlier in the season he had given two concerts exclusively of American music, showing a survey of his notable work in promoting native composition during his tenure. Now he wisely chose the work often considered an apex of symphonic literature.

Preceded by the Symphony No. 1 played with remarkable virtuosity by the admirable orchestra, the great opus stressing the brotherhood of men experienced an interpretation which could scarcely be topped in any respect. Dr. Koussevitzky gave the first two movements great dramatic impact, while in the Adagio he made the orchestra sing the sustaining melodic line with deepest impressiveness. In the climaxing last choral section he drew from the magnificent ensemble of chorus and soloists sounds of great beauty and splendor. The joint Juilliard Chorus and Collegiate Chorale, prepared by Robert Shaw, excelled in their assignment; the solo quartet, consisting of Frances Yeend, soprano; Eunice Albert, alto; David Lloyd, tenor, and James Pease, bass, added to the success of the evening.



BIDS "FAREWELL" . . . Serge Koussevitzky's two New York Beethoven concerts marked his valedictory as Musical Director of the Boston Symphony.

When Dr. Koussevitzky appeared on the stage at the beginning of the concert, the audience rose from their seats; at the end, the tremendous ovation closed only when the house-lights went on.

H. W. L.

BARZIN CONCLUDES WITH "REHEARINGS"

With Leon Barzin conducting, the National Orchestral Association gave its last concert of this season on April 18. There were two soloists: Frances Magnes, playing the Tchaikovsky Violin Concerto and Artie Shaw, the Nicolai Berezowsky Concerto for Clarinet. The concert presented "rehearings" of musicians and works deemed distinguished after hearings earlier this season.

Miss Magnes' performance was the *tour de force* of an evening that displayed much dry fare. Her prodigious technique was superlative throughout the concerto. Her tone was as broad, sweeping and effortless as the breath of a spring day.

The Clarinet Concerto was done effectively by Mr. Shaw, but one who has heard him in other places felt an unnatural conservatism in his playing. He was, to be frank, holding back a vivacity and fire one knew was present, though his technical work was skilled.

The orchestra of youthful musicians was admirable in accompaniments and in the other works that made up the program: Wolf-Ferrari's Overture to The Secret of Suzanne; a rehearing of a score done earlier by the Philharmonic, Karol Rathaus' Vision Dramatique; and Pictures at the Fair by Dante Fiorillo, played for the first time, and constituting a rather literal series of descriptive sections.

S. J. S.

PHILADELPHIANS CLOSE SEASON WITH CLAUDE RAINS AS SPEAKER

On April 19 the Philadelphia Orchestra concluded its season under the baton of Eugene Ormandy, recovered from recent illness. The assisting artist was Claude Rains as the speaker in Copland's A Lincoln Portrait. This work, heard here several times during past seasons, gains in impressiveness with renewed performance. It has the deep sincerity of the subject depicted, and the human warmth which flows from the memorable utterances of the great statesman-humanitarian are well underlined by Copland's music. Mr. Rains was an excellent interpreter of the spoken word, and Mr. Ormandy and the orchestra gave a superb musical reading of the score. Copland shared honors with conductor, speaker and orchestra on stage after the moving performance.

The concert opened with Brahms' Variations on a Theme by Haydn, played with fine sonorities, and the effective Symphony No. 2 by Rachmaninoff, in which orchestra and conductor excelled. A rousing ovation marked the audience's seasonal farewell.

H. W. L.

TOSCANINI CONCERT A TRIUMPH

Arturo Toscanini directed the NBC Symphony Orchestra on the evening of April 20 in a benefit concert for the Centennial Fund of the City College of New York, the proceeds of which are to be used to construct a Student War Memorial Building at the college. The brilliant program was devoted to Beethoven and Wagner, with Rose Bampton and Set Svanholm of the Metropolitan Opera as soloists in the third scene from Act I of Die Walkuere.

The concert opened with the overture to Beethoven's music for the ballet, The Creatures of Prometheus, followed by the Eroica Symphony. Besides the excerpt from Die Walkuere, the second half included the Overture and Bacchanale from Tannhaeuser, and the Ride of the Valkyries.

It is doubtful if an audience will again be privileged to hear interpretations of Beethoven and Wagner conveyed with such melodic spontaneity, vital impact, freshness and sheer beauty of concept. The Eroica reading reached an especially high plane of inspiration and magnificence of power.

Miss Bampton sang with ease and purity of tone, and Mr. Svanholm was in excellent voice. Both singers in solo and concerted passages brought sympathetic expressiveness to their roles. The ovations were of long duration.

W. A. T.

DAVID SOYER IN MODERN CELLO WORKS

The Twilight Series on April 10 brought David Soyer in a cello recital. The young artist chose a list mainly of modern works, except for the opening Beethoven Sonata, op. 102, No. 2, Leopold Mittman being throughout his skilled collaborator. Two other sonatas were the Debussy and the Ernst Toch, op. 50 (1928); Lopatnikoff's Variations and Epilogue was also listed.

On the whole, Mr. Soyer proved equal to the task of performing the taxing modern scores satisfactorily, both as executant and interpreter. Opulent tone qualities, a good bow-arm command, clean harmonics, plus a warm musical sense, are among his attributes. A later group of tuneful short numbers included a Song without Words by Mendelssohn; a new Waltz by Alan Shulman, with the composer present to bow; Dança Brasileira, by Luciano Gallet, and a Caprice by Julius Klengel, followed by encores. The Shulman piece made strong technical demands, though not written with extreme originality. The audience was an appreciative one.

H. I. B.

LEE FAIRFAX BOWS

A debut in large quarters for a singer was a successful undertaking for Lee Fairfax, baritone, on April 12. Added to an attractive platform presence, he owns one of the finest baritones heard here of late and produces it in the main with full-throated power and considerable artistry. In opening arias by Handel, Caldara and Scarlatti, he particularly captured his audience in works by the first-named sung with warmth of devotional feeling, also characteristic of his rendition of songs by Beethoven (Die Ehre Gottes, Der Wachtelschlag, and In Questa tomba oscura). That he also commands the dramatic style for opera was shown in Nemico della patria from Giordano's Andrea Chenier, the wide range of his voice, balanced through all registers, appearing to advantage. His greatest need is for more subtle interpretive method. The second half was given over to works in English—two Sea Chanties, two Spirituals, songs by Vaughan Williams, Daniel Wolf and Deems Taylor, the latter enhanced by a sense of humor in interpretation. George Reeves was a skilled accompanist.

H. W. L.

NELSON EDDY RETURNS

The Easter Sunday night program given by Nelson Eddy (his first N. Y.

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recital in some five years) if devised to entertain, realized its purpose. The famous baritone commenced with an announcement that instead of the customary group of classic Italian works he would sing four early American airs, Shenandoah, He's Goin' Away, My Young Lovers and Blow Ye Winds, three of these being arranged by Theodore Paxson, accompanist and co-artist. (Mr. Eddy's enterprise in the singing of Americana has always been an asset in his program building.)

He later sang German Lieder; Wolfram's aria, Blick ich umher, from Tannhaeuser, and Ueber den Bergen by Franz Mittler. Hearers particularly applauded the Staendchen of Schubert, the humorous delivery of Fuer fuenfzehn Pfennige by Strauss, and Hugo Wolf's satirical Der Rattenfaenger. Some of the most acceptable singing was in the French songs, where his legato, long-spun phrasing and diction were important details. Dans les soirs gris, by Lenormand; Fêtes galantes, by Hahn, and the tried and true Elégie of Massenet were beautifully projected. Thanking his audience for their forbearance in the matter of his combination of a cold and penicillin, Mr. Eddy began to add as encores folksongs, ballads and popular numbers which have become favorites through his appearances on radio and screen, and which brought the concert to a happy conclusion.

Before the intermission, Mr. Paxson played the Rachmaninoff Prelude in A flat, Elégie and Etude Tableau in E flat, responding to an encore call with the A flat major waltz of Chopin. M. C.

TOWN HALL

GABRIEL BANAT IN U.S. BOW WITH ENESCO AS CO-ARTIST

A young Rumanian violinist, Gabriel Banat, made his first American appearance on April 7. He played as principal work the Sonata No. 3 in A minor by Georges Enesco, the composer at the keyboard; and, accompanied by Leopold Mittman, the Sonata in D by Vivaldi-Respighi, the Sarabande and second Gigue from Bach's Partita in D minor; Concerto in A minor (Glazounoff) and La Streghe (Paganini-Wilhelmj). Tonal virtues in the artist's playing included rhythmic mastery, ease of bowing and a tone which, except for a certain overemphasis and intensity in color, was generally pleasing. He was at his best in the Enesco work, where he and the composer collaborated with distinction. D. B.

LEONARD EISNER AT KEYBOARD

Leonard Eisner, the April 11 recitalist, returned for his third season to demonstrate his thoughtful and distinctive musicianship in piano music by Beethoven, Schubert (Sonata in A minor, op. 164), Liszt (Funérailles), Schumann, Bartók and Bloch (Poems of the Sea). His playing is still a little uneven. His mental concepts, of striking boldness and insight, sometimes do not have complete realization. Almost every number was played better in some sections than others. However, these are but the signs of growth before maturity, and if Mr. Eisner develops according to his best indications, his gift at its summit will be one of impressive proportions. D. B.

RALPH SHELDON IN PIANO WORKS

Ralph Sheldon, pianist, opened his recital on April 12 with the Bach-Busoni Chaconne in D minor, and revealed his fine gradations of touch to good advantage. However, his tendency to romanticize in spots deprived his interpretation of the necessary forcefulness. Though the Romantic atmosphere of Schumann's Kreisleriana seemed to be congenial to him, he succeeded only partially in evoking the fantasy of these pieces. The work suffered from sufficient lack of contrast, and a too ample use of the pedal often interfered with the clarity of design. A group of Chopin works gave him the best opportunity to show his amiable talents, the F minor Fantasie happily realizing the intentions of the composer. Applause was cordial. H. W. L.

ENGLISH DUO WELL RECEIVED

Appearing before an enthusiastic audience on April 14, the English Duo, Viola Morris, soprano, and Victoria Anderson, contralto, acquitted themselves musically and vocally with credit. George Reeves gave able piano support and two flutists, James Politis and Robert Baasch, added satisfying color to the lengthy program, mostly from the 16th, 7th and 18th centuries. Miss Morris possesses a flexible, true-to-pitch voice, bell-like in the top notes, that blends correctly in duo work with Miss Anderson's vocalism of excellent quality and schooling. They are interpreters of no mean order, and gave pleasure both in solos and when singing together. In unaccompanied songs in particular, they remained true to pitch under difficult technical demands, proof of their artistic attainment in team work. Programmed for duo were works by Monteverdi, Steffani, Handel, Couperin, Purcell, Jones, Bartlet, and arrangements by Samuel Liddle and Hugo Kauder. Miss Morris was heard in Purcell and Bach airs, including the latter's delightful Schafe koennen sicher weiden, accompanied by two flutes. Miss Anderson sang impressively the Air des Songes from the opera Persée by Lully, Purcell and Byrd songs, and a Quilter arrangement. A number of encores were added to this delectable list. H. I. B.

DIXON LEADS NOVELTIES

Three first New York performances marked the initial appearance here of the New York Chamber Orchestra on April 17 under Dean Dixon. They were Offrande à une ombre by Henry Barraud, Michal Spisak's Suite for String Orchestra, and A Bill of Rights by Dorothy H. Herbert. All serious, well constructed, worthwhile scores, they received musicianly performance under Mr. Dixon's baton. The Barraud work smacked of the Debussy idiom, and was a deftly colored, poignant expression. Miss Herbert's work was a musical setting of the first ten amendments to the Constitution, not too grateful a choice of material for tonal telling; the narrative, written by Harry Barnhardt, was given by Zinnette Carroll, and Myron Sands, baritone, was the singer. The program also offered Schubert's "Unfinished" Symphony, Brahms' Academic Festival Overture and Dukelsky's Cello Concerto, with Maurice Bialkin, soloist. D. B.

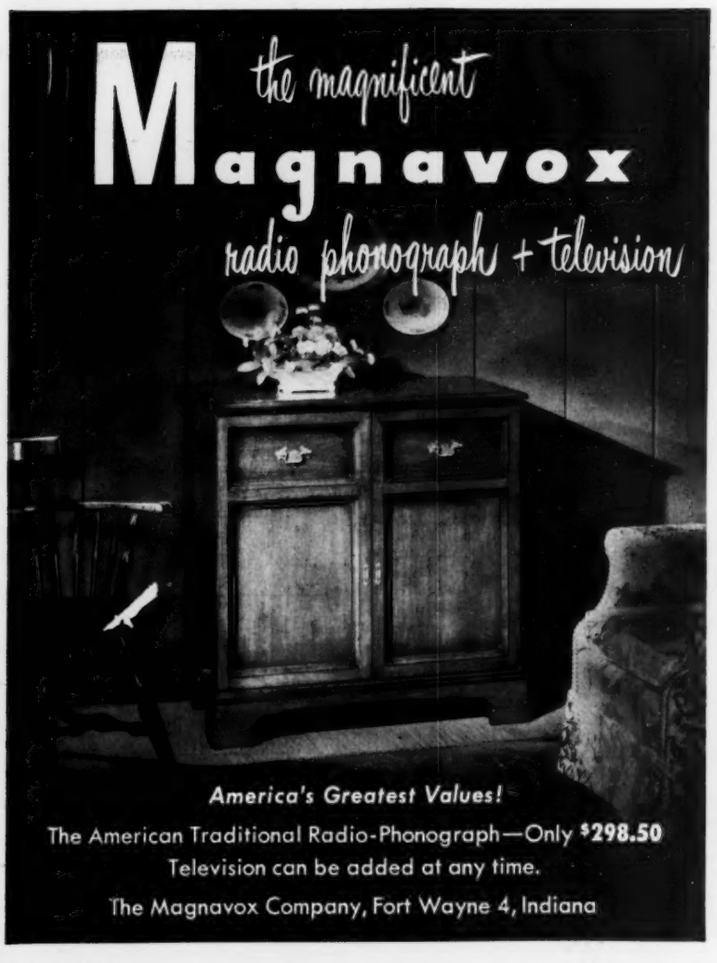
ELSE FINK'S DEBUT

Else Fink, soprano, assisted at the piano by Paul Weiner, on April 18 offered a program which in its variety spoke well for the versatility of its interpreter. Miss Fink has a remarkable command of diction in many languages. Opening with a group of Schubert and Brahms songs and continuing with works by Hugo Wolf and Richard Strauss, she proved to possess fine vocal material and a keen understanding of the spirit of her renditions. Although a mature artist, she has yet to overcome some technical flaws, such as occasional slurring on notes, and interpretatively to combat a tendency to over-sentimentalize. She possesses a great sense of drama, as exhibited in Ernest Bloch's L'Abri. Her particularly happy domain is the folksong. In a group entitled Journey Around the World, she offered twelve songs from various countries, each in its original language, with great variety and fine characterization. She was warmly received by an appreciative audience. H. W. L.

CHAMBER ART SOCIETY IN STRAVINSKY WORKS

Robert Craft, director of the Chamber Art Society, certainly deserves high praise for his devotion to the cause of Stravinsky. His program on April 19 combined that composer's Les Noces, cantata in four parts; Two-Piano Sonata; music to Histoire du Soldat; and Pastorale for violin and wind quartet; and closed with Bartok's ingenious So-

(*Continued on following page*)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NEW YORK CONCERTS

(*Continued from preceding page*)

nata for Two Pianos and Percussion in an exquisite performance by Robert Cornman and Leonid Hambro, pianos, Alfred Howard and Fred Begun, tympan and percussion.

Les Noces and the Histoire du Soldat were written for the stage and in a concert presentation one misses the important visual element. Les Noces was sung by Phyllis Curtis, soprano, Eunice Albert, contralto, William Hess, tenor, William Gephart, bass, the Princeton University Choir, and the Potsdam State Teachers College Choir. The instrumental parts were in the hands of Robert Cornman, Paul Jacobs, Leonid Hambro, Charles Rosen, pianos, Alfred Howard, tympani, and students of the Juilliard Graduate School percussion. Mr. Craft conducted the rhythmically clear and musically authentic reading, with impressive command of its tremendous difficulties. The work, with its driving rhythms, sounds as if jet-propelled, despite its lyric elements taken from Russian folklore.

The music to Histoire du soldat lends itself less well to concert use, since the short episodes without the narrator and pictorial effects are not always self-explanatory.

The Two-Piano Sonata, played authoritatively by Cornman and Hambro, represents Stravinsky in a lighter vein. The Pastorale, an adaptation by the composer and S. Dushkin of an early song of Stravinsky, is a pleasant piece of salon music, so appealing indeed that the audience demanded a repetition.

H. W. L.

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TIMES HALL

MARION SELEE AND TOM EMLYN WILLIAMS GIVE PROGRAM OF OPERA

Marion Selee, mezzo-contralto, and Tom Emlyn Williams, baritone, gave a Program of Opera on March 23, a list prepared for the correlated concert series of music and art at the Boston Museum of Fine Arts to follow a lecture by Edward Downes. The periods spanned were from the early Italian through Britten and Rodgers and Hammerstein, with Mozart, Verdi, Wagner, Bizet, Debussy and others representing intermediate developments. Both singers had solo groups, and there were duets from Don Giovanni and Samson et Dalila. Miss Selee and Mr. Williams are artists of wide experience, both in the tonal art and the dramatic stage. This enabled them to present the widely varied styles of the different composers with the proper differentiation. It was an evening of intellectual as well as aesthetic interest. The sensitive pianist was Justin Williams. D. B.

LEWIS MOORE, PIANIST

Lewis Moore, young pianist, played on April 5. Mr. Moore's virtuosity was put to a severe test in the exacting Sonata in B minor of Liszt. Despite a certain amount of tension, he successfully surmounted the difficulties of this work. Lack of sufficient confidence made his command of several Chopin pieces (Fantasie in F minor, Etudes, Op. 25, Nos. 5 and 12, the Polonaise, Op. 53) seem precariously established. Though Mr. Moore is not untalented, Schumann's Carnaval fared least successfully; the spiritedness and delicacy that give this work its charm and appeal were largely missing.

V. Mc.

NEW EUROPEAN MUSIC AT LEAGUE CONCERT

The League of Composers closed its season on April 10 with an interesting concert of new European music. The works heard included a Concerto Breve by Guido Turchi, 33-year-old Italian composer, played by the Lasalle String Quartet (Walter Levin, Henry Meyer, violins, Max Felde, viola, and Jackson Wiley, cello), which dates from 1947. It is avowedly a homage to Bartok, whose more eerie instrumental effects have influenced it. Though graceful and imaginative in construction and invention, the work is not outstanding throughout.

Sex Carmina Alcaei (Six Songs of Alceus), by Luigi Dallapiccola, for soprano solo and some ten instruments, written in 1945, represents the twelve-tone style, plus Italianate warmth of expression. The lyrics were sung skillfully by Patricia Neway, with an ensemble conducted by Reginald Stewart. However, to one listener they did not convey the sensuousness of the poems too successfully.

The second half presented interesting excerpts from the opera Romeo and Juliet, composed in 1943 by Boris Blacher, German composer. This was scored for soloists, chorus and instrumental ensemble, again led effectively by Mr. Stewart. It is written with clarity and simplicity. Blacher forgoes rich orchestral effects and accompanies the singers with a sparsely set instrumental background, which yet possesses marked atmospheric color. Influences of such impressionists as Satie and of Stravinsky are noticeable. The duet between the lovers had particular melodic charm, and the choral sections, written in a repertorial style, a certain forcefulness. Among the singers who acquitted themselves with credit were Robert Harmon, tenor, and Eileen Schauler, soprano, in the title parts; Cleo Fry, contralto, as Lady Capulet; and Stanley Kines, bass, as Capulet. The performers deserved praise and were applauded by a throng which filled every available seat.

H. W. L.

ROSE BAMPTON, heard in Wagnerian excerpts with Set Svanholm and the NBC Symphony led by Toscanini.

ROBERT WHITLOW, BARITONE

Robert Whitlow, baritone, assisted by Stuart Ross at the piano, gave his debut recital on April 11. Opening with a group of arias by Peri, Handel and Purcell, he sang also a group of German songs, by Hugo Wolf, Brahms, Joseph Marx and Richard Strauss. French songs by César Franck, Duparc, Panizza and Fourdrain and works in English by David van Vactor, Alexander Tcherepnin, Victor Labunski, Hageman, and Carpenter, Requiescat by Van Vactor and Labunski's Solitude were first performances from manuscript and proved grateful additions to the repertoire.

Mr. Whitlow has a pleasant voice and stage personality and is musical and a sensitive performer. His voice needs more training, however, for his lower register does not carry well at all times and the transition from one register to another is not as smooth as it should be. With the correction of these technicalities, Mr. Whitlow should be able to become a good concert singer. He was warmly applauded by the audience and had to give four encores. H. W. L.

CAREY SPARKS, TENOR

Carey Sparks, tenor, was heard in recital on April 12 under the auspices of the Klingman Foundation, which undertakes the promotion and presentation of young artists. Chosen from a lengthy list of applicants, the singer justified his appearance by revealing vocal assets which included mellifluous tone quality, clear enunciation, and especially in the oratorio numbers, a knowledge of style. His best work vocally was done in the lovely Orpheus With His Lute, by Sullivan, and in the air from Mozart's Don Giovanni, Il mio tesoro. The superlative accompanist was Morse Haithwaite.

M. C.

CARNEGIE RECITAL HALL

FELICE TAKAKJIAN AT KEYBOARD

A good-sized audience listened to an interesting program of piano music given by Felice Takakjian on March 31. Her program included works of Beethoven, Scarlatti, Mendelssohn, Martini, Ravel and Khachaturian. Miss Takakjian's best offering was the Variations Sérieuses of Mendelssohn, which demonstrated her understanding and musical feeling. Chopin was also admirably played and was appreciated by her audience. L. J. G.

HAROLD BORDEN SINGS SCHUMANN CYCLE

Harold Borden, tenor, bowed to New York audiences on April 18 in a program which had as centerpiece Schumann's cycle, Dichterliebe. He began with an excerpt from Peri's 16th century opera Euridice and Handel numbers, and included a Massenet aria, a Duparc group and songs in English.

With the able assistance of Garland Young at the piano, Mr. Borden provided an evening of sensitive musicianship, expressed in a pleasing and well-controlled, if not very large voice. His interpretative powers proved exceptional, however, in a first-time recitalist.

D. B.

BURTON CORNWALL IN VOCAL LIST

Burton Cornwall, basso-cantante, gave a recital on the evening of April 20. In an unusually well selected and balanced program, he offered songs by Mozart, Verdi, Wolf, Dibdin, Busch, Thomas, Warren, Wickham, Vaughan Williams, and Bridge.

Most important from a standpoint of good singing and sensitive interpretation was the Mozart group, in which he displayed high musicianship. Mr. Cornwall's voice is one of resonant quality. Technically, his vocalism left little to be desired. His artistry was particularly effective in the Wolf numbers and in many of the English songs, which he delivered with excellent diction and a notable feeling for their poignant and tender moods. The accompanist was Frances Brenner. W. A. T.

Elsasser Heard on Pacific Coast

Richard Elsasser, 22-year-old concert organist, recently concluded the second of four series devoted to the complete organ works of Bach, with his performance of that composer's Catechism at the Wilshire Methodist Church in Los Angeles. The third series is scheduled to be given on six Tuesday evenings next fall and will be built around the Trio Sonatas and the Orgelbuechlein (Little Organ Book).

Mr. Elsasser also gave his first recital recently at the Roosevelt High School auditorium in Seattle, before an audience of approximately 1,000. He was invited after the concert to return in the autumn for a re-engagement in the course of his annual fall tour of the Northwest.

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METROPOLITAN OPERA: Final Special Events Draw Crowds

Unusually large audiences marked the final six days of special performances at the Metropolitan Opera. The Holy Week hearings included two Parsifals, one on Wednesday night and the other a traditional Good Friday matinee. For the first, there was a last-minute cast change, when Osie Hawkins replaced Herbert Janssen, who was ill, as Amfortas. The young American had dignity and histrionic impressiveness as the stricken King, even though his voice was somewhat dry and constricted.

For the rest, the cast was familiar. Set Svanholm returned to the title role. The part is not as a whole one of his best; he seemed ill at ease and at times failed to portray clear concept of the character. Rose Bampton was a vivid Kundry, and Joel Berglund (who retires from the company soon) had his accustomed vocal sonority and strength of histrionics as Gurnemanz. Fritz Reiner gave a masterly account of the score from the pit. M. L. S.

Di Stefano as Rodolfo

The April 14 performance of La Boheme held two distinguished factors—an unusually appreciative, responsive audience and some superlative singing and stage action. Substituting for indisposed Jussi Bjoerling, Giuseppe di Stefano sang Rodolfo with beautiful tone and a soaring range which exhibited his voice at its best; in fact, it was not only the most satisfying vocal work which the young tenor has offered to date, but he made the role plausible and delightful, and in his first assumption of the part he became a really romantic figure of the afore-time Latin Quarter of Paris. The remainder of the excellent cast had been previously heard this season—Licia Albanese, a delicately lovely Mimi; Frances Greer, a spicy Musetta; Cehanovsky, Alvary, Valentino, Tajo, and Davidson in their customary assignments, Antonicelli conducted the melodious score. M. C.

Patrice Munsel substituted for Lily Pons, who was ill, at the final Saturday matinee performance of Lucia. Her singing, while not always impeccable stylistically, won a warm ovation after the Mad Scene. Ferruccio Tagliavini also had strong plaudits, especially at the end of the opera. The remainder of the cast included Francesco Valentino, as Enrico; Jerome Hines, impressive as Raimondo; and Thelma Votipka as Alisa. Pietro Cimara was in the pit.

In the evening, Madama Butterfly was given with Dorothy Kirsten Cio-Cio-San; Thelma Altman, Suzuki; Charles Kullman, Pinkerton; John Brownlee, Sharpless; and Giuseppe Antonicelli conducting.

Thus the Metropolitan closed its doors for 1948-49, with standees thick behind the rail, and the portents for a season already guaranteed for the year to come.

New Friends of Music Announce 14th Season

The second year of the two-year plan of concerts by the New Friends of Music, in 1949-50, will again be devoted to chamber works of Mozart, Bach, Brahms, and Schoenberg, according to an announcement by Ira A. Hirschmann, founder and president of the organization. The first of sixteen Sunday afternoon concerts at Town Hall will take place on Oct. 30. Emphasis for the coming season will be on the music of Bach, whose death 200 years ago will be commemorated in 1950. The chamber music of Mozart will also continue to form an important part of the programs.

The Saidenberg Little Symphony will open the season with the playing of two of Bach's orchestra suites and Mozart's Piano Concerto in E flat major (K. 271), Hortense Monath as the assisting artist. Subsequent programs will include the Mozart Clarinet Quintet with Reginald Kell, Szigeti's performance of Bach's sonatas for solo violin, arias of Bach by the Bach Aria Group (William H. Scheide, director), music for strings, winds and piano by Brahms and Mozart played by Miss Monath and the New Friends of Music Players, and a Mozart cantata for tenor sung by John Garris.

In addition to the remaining chamber works of Brahms, including the three string quartets and two sextets, more of his vocal output will be presented in the season to come. A group of his rarely performed Slavonic songs will be given, and Lotte Lehmann will offer a concert of his lieder.

In honor of Arnold Schoenberg, who will celebrate his 75th birthday on Sept. 13 next, the concerts next season will include the composer's works for strings alone, the Chamber Suite for piano, three clarinets and three strings, and his greatest vocal composition, the song cycle, Buch der Hängenden Gärten.

Among other artists who will appear in the series are Kathleen Ferrier, Miecio Horszowski, Luboshutz and Nemenoff, Nikita Magaloff, Leonard Rose, Alice Howland, Robert Bloom, John Wummer, Leonard Shure, Julius Baker, Ignace Strasfogel, Milton Katims, Benar Heifetz, and the Budapest Quartet, the Paganini Quartet, the Hungarian Quartet, the Albeneri Trio, and the Pro Arte and Fine Arts Quartets.

League of Composers Gives Younger Creators' Scores

The League of Composers presented a program of American music on March 6, at the Museum of Modern Art. This was the second of two programs which the League has devoted this season to music by young American composers. Betsy Jolas' Trifolium for flute and piano, with Samuel Baron, flute, and Robert Cornman, piano, opened the evening. Edmund Haines' Sonata for piano, played by Jack Cox followed, and the first part closed with an impressive performance of Leon Kirchner's Duo for violin and piano (in one movement) played by Broadus Erle, violin, with the composer at the piano. Mr. Kirchner is a pupil of Roger Sessions and the influence of his teacher is noticeable. The work, especially in such a splendid performance, proved highly interesting.

Harold Shapero in his Sonata in F minor seems to link his work with some of the stylistic traits of late Beethoven. Structurally and in tonal language it has classic tendencies though employing a highly contemporary idiom Beveridge Webster was the devoted interpreter. John Lessard's Three Movements for violin and piano, played by Paul Makovsky, violin, and Jerzy Witas, piano, closed the concert effectively. H. W. L.

N. Y. Concert Season Broke Records

In a compilation of six months' statistics, Music Reporter, monthly publication reprinting all music reviews from five leading New York newspapers, reveals a record-breaking New York concert season. A total of 1,113 musicians and ensembles have appeared in New York in the past six months. Pianists, as usual, take the lead with a total of 213 concerts and recitals, sopranos running a close second of 146 concerts and recitals.

Citing facts and figures, Music Reporter further reveals that a total of 418 concerts, recitals and opera performances were reviewed by New York critics and that there were 146 "first performances" in the first six months of the 1948-1949 season. Of interest is the number of New York debut appearances totaling 118 in the first half of the season, as against 158 debuts in the entire 1947-1948 season. Music Reporter has added a supplementary index of artists and their managements.

Musicians Plan Aid To Gifted Students

Free training and guidance for the most talented music students in the New York Public Schools will be furnished by a committee of 35 noted musicians, it was announced on March 17. All the members themselves received aid in their careers through the New York Philharmonic-Symphony scholarships, discontinued nine years ago. The new group will call itself the New York Association of Philharmonic Scholarship Committee Winners.

Plans announced by Ray Lev, pianist, honorary president, include competitions for 20 scholarships, to begin in May. Each of the public school students winning in a competition will be given a course of advanced instrumental study under a member of the association. This training is to continue "as long as he or she shows professional musical promise." The competitive auditions will be held in the public schools with the cooperation of Dr. George H. Gartlan, director of music in the schools.

David Katz, violist with the New York Philharmonic, is president of the group, which includes many of some 65 musicians who received the original Philharmonic scholarships.

Sponsors of the association include Fritz Reiner, Fritz Busch, Wilfred Pelletier, Emil Cooper and Max Rudolf, Metropolitan Opera conductors; Rise Stevens, Charles Kullman, and Robert Merrill, singers of the same company; Leonard Bernstein, composer and conductor; Walter Hendl, conductor of the Dallas Symphony, and Mishel Piastro, violinist and conductor.

Dimitri Mitropoulos, Philharmonic conductor, is honorary chairman of the association. Other officers beside Miss Lev and Mr. Katz are Davis Berkowitz, Metropolitan violinist, vice president; Henry Aaron, Metropolitan violinist, secretary, and Abraham Goldstein, radio concert clarinetist, treasurer.

Artiss deVolt Concludes Tour

The Junior League of Savannah, Ga., presented Artiss deVolt, harpist, in recital on March 25, assisted by Elvera Wood, pianist. This was the conclusion of a long tour for Miss deVolt, which included appearances in Ohio (one of her recitals was at Kenyon College), Kentucky, Tennessee and North Carolina.

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Cleveland Greets Novelties And Successful "Met" Series

Cleveland

The Educational Program for schools (fifth grade through High School) was served when Rudolph Ringwall conducted the Cleveland Orchestra in eight concerts during one week at Severance Hall. Illuminating comments by the conductor made these events important and enjoyable. Some 52,000 children are privileged to attend these special concerts throughout the season, and thus become intelligent audiences of the future.

During the absence of George Szell, Charles Muench was to have been guest conductor for two pairs of concerts. Regrettable as was his illness, it afforded an opportunity for the young Brazilian, Eleazar de Carvalho, to exhibit his considerable talents. His first program, consisting of the Leonore Overture No. 2, a first performance of William Schuman's Symphony for Strings and a stirring exposition of Berlioz' Symphonie Fantastique was a rousing success. *Sans* score and baton, he conducted with complete assurance, realizing with brilliant energy and a fine rhythmic sense all desired effects. Of special interest was the Schuman work, displaying expert craftsmanship. In his second program, Mr. de Carvalho presented the Suite from Iberia by Albeniz and Alvorada, an excerpt from Gomes' opera The Slave, an exciting composition in its first Cleveland performance. The Fourth Symphony of Glazounov opened this interesting program.

Szell conducted a program of tremendous impact containing only two items: Bruckner's Seventh Symphony and the Tchaikovsky First Piano Concerto with Artur Rubinstein, whose pianistic prowess was coupled with fine orchestral collaboration, making an achievement long to be remembered. One hardly was aware of the over-extended proportions of the Bruckner opus, while engrossed by the many beauties of the work as highlighted by the conductor's dynamic reading of the score; it was a memorable experience.

The Cleveland Women's Orchestra appeared at Severance Hall under the able baton of its permanent conductor, Hyman Schandler, in a splendidly realized performance of Sibelius' Second Symphony. Guest soloists were Joseph Knitzer, violin, and George Poinar, viola, in a fine reading of Mozart's Symphonie Concertante. The large audience was enthusiastic.

Josef Gingold, concertmaster, and Leonard Shure, pianist, combined their talents and musicianship in an evening devoted to the Brahms Piano and Violin Sonatas. An overflow audience at Severance Chamber Music Hall showered the artists with vociferous acclaim for an aural feast.

"Met" Series a Success

The Metropolitan Opera Week (its 24th consecutive season in Cleveland) again was a financial and artistic success. Upward of 70,000 witnessed its glittering pageantry behind and in front of the footlights during the eight performances; five of these were entirely sold out, with some 9,000 spectators for each. The greatest and crowning achievement of the week was Otello with Ramon Vinay, Leonard Warren and Licia Albanese in the leads and Fritz Busch directing with a firm and knowing hand. A first performance here of L'Elisir d'Amore rated special interest—Tagliavini, Bidu Sayao and Baccaloni sharing honors. Otherwise there was thrice familiar fare: Lily Pons opening with a lovely Lucia, and Tagliavini as the tenor; Traviata with Albanese, Jan Peerce and Robert Merrill. Ranking next to Otello in quality of performance was Rigoletto, with Warren dominating the scene at all times; Pons and Jussi Bjoerling, Nicola Moscona and Martha Lipton forming a brilliant cast. Mignon, under Pelletier, offered Risë Stevens, Patrice Munsel (negotiating her Titania aria with skill), Giuseppe di Stefano, Jerome Hines and John Garris filling their parts adequately. Two matinee performances consisted of Butterfly with Dorothy Kirsten and the satisfying Charles Kullman in the leads, Max Rudolf conducting; and the Barber of Seville, Bellini conducting. Honors in this charming farce went to Italo Tajo and Baccaloni as expert comedians; the Figaro of Valentino was not wholly convincing; the Count was portrayed by Felix Knight, and Munsel was a charming Rosina.

For the tenth consecutive year the guarantors were not called upon; on the contrary, an overflow of funds swells the coffers of the Northern Ohio Opera Association. A sizable sum is annually contributed to the Metropolitan as a gift for remounting some opera of its own choice. What local music-lovers ask for is a more discriminating choice of operas. (Edward Johnson appeared on the stage to thank Cleveland for its reception, affectionately terming this city "the Metropolitan Opera's second home.")

The Bernardi Concert Course ended brilliantly with recitals by Horowitz and Heifetz, and three performances of the Ballet Russe, all five events sold out. For next season this management announces 15 events.

A group of Cleveland musicians attended the recital given by Clifford Curzon in Oberlin. An extraordinary pianist of great technical power and musical intellect, his program was fascinating in every respect, his success with the audience overwhelming.

ROSE WIDDER.

"Learn One New Work," Says Mathilde McKinney

Many pianists are neglecting the rich resources of modern music, according to Mathilde McKinney, well known artist and teacher of that instrument.

"When one scans the programs heard day after day in New York, one finds the same compositions played over and over again in the same season," she said recently.

MATHILDE McKINNEY
(Photo by Abresch)

"I do not belittle the merit of these established works. We all enjoy playing them and admit their beauty and worth. But one wonders why the spade work or pioneering in new music must be left mainly to the occasional performer who may not have great fame or a large audience but who believes in the living composer.

"We have some of the greatest creative talents from Europe, scattered about the country in our colleges, universities, and large cities. We also have a large number of gifted native composers who should be heard. It does not take long to discover whether they have something to say, or are only covering up a lack of talent and musicianship with a slick technic.

"Learn One New Score"

"Our performers should rise to the occasion; and I mean those who are granted by means of their outstanding talents and abilities the power to command nation-wide and even world-wide audiences. Should they not learn at least one new contemporary composition a year to play to their audiences across the country? Such work, carefully placed in a program, can lend real interest and will more often than not find a response in an audience, which may be more alert than one may think.

"This problem has been considered from the standpoint of the instrumental performer, particularly the pianist, although it may apply to all recitalists. I am not forgetting the great contribution made by a number of outstanding conductors and their symphony orchestras in presenting contemporary music."

Versatile Artist

After graduating from Oberlin Conservatory, Mathilde McKinney studied with Lee Pattison in Chicago. In 1929 she was awarded a fellowship with the late Josef Lhevinne at the Juilliard Graduate School for four years. She has made many recital appearances and as soloist with orchestra, and has been official pianist of the Pittsburgh Symphony. She has taught at Wooster College, Wooster, O., and at present is a faculty member of the New Jersey College for Women, also teaching at Princeton, N. J.

She is particularly interested as a recitalist in the field of modern music. Her compositions include a String Quartet, a Sonatina for Violin, Trio for Violin, Viola and Piano, as well as songs and piano pieces. Her Alleluia for women's voices was sung by the choir of the New Jersey College for Women and will soon be published by J. Fischer & Bro. Several of her piano pieces were played at an NACC concert in Times Hall, New York, on March 20, and her duets for recorder will be performed in the Spring Concert at Miss Fine's School in Princeton.

W. A. T.

N. Y. Philharmonic Makes Tour

At the close of its New York season, April 17, the New York Philharmonic-Symphony left for a two-weeks' tour, opening the following night in White Plains, N. Y. Leopold Stokowski conducted the first seven of the 14 concerts; Leonard Bernstein led one, and Bruno Walter the remainder. Other cities of the tour were Richmond, Va., Columbia, S. C., Atlanta, Spartanburg, S. C., Knoxville, Birmingham, Chattanooga, Roanoke, Va., Bloomington, Ind., Cincinnati, Toledo, Pittsburgh, and Washington, D. C., May 1.

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In the Mailbag

Re. Goetheana

Sewickley, Pa.
April 8, 1949.

Dear Musical Courier:

I read with great interest the article on "Goethe and the World of Music," published in the Musical Courier of April 1, 1949.

I hope you don't mind if I may try to straighten out one rather tricky item concerning Schubert's song The Wanderer. The poem on which that song is based is not by Goethe (though you will find this error in many American music books) but by a German writer with the name Schmidt, otherwise completely unknown. Schubert's Wanderer Fantasie, op. 15, is based on the same poem, but contrary to your article is written by Schubert for piano only. Liszt arranged it for piano and orchestra.

As to the compositions inspired by Goethe's Faust, I would like to have included in your list of composers Gustav Mahler. His 8th Symphony is based in its second part on the last scene of Goethe's Faust, Part 2. I know in this country the compositions of Mahler are looked upon with some contempt. Nevertheless Mahler's 8th Symphony is one of the greatest compositions of our time and its performance by great orchestras never fails to arouse genuine admiration.

Sincerely,
CECILY LICHTENSTADT.

[Ed. Note.—The text of Der Wanderer was adapted by Schubert from a poem now known to have been by an otherwise obscure writer, Georg Philipp Schmidt, sometimes called Schmidt von Luebeck. Nevertheless, Schubert is said to have included Der Wanderer in a batch of his songs sent to Goethe, the remainder of which were by that poet. When he set the poem, Schubert placed over the score the name of "Werner," under which pseudonym it had been published.]

A Fauré Enthusiast

Hartford, Conn.

To the Editor, Musical Courier:

Harold C. Schonberg's remarks on Fauré in the "Facing the Music" department of April 1 are extremely to the point. I know that there are a great many true musicians who will agree with him.

Having long been an admirer of his music, I was surprised that Mr. Schonberg did not mention the Festival of the Music of Gabriel Fauré presented at Harvard University in 1945. In a week of concerts prepared by Nadia Boulanger with members of the Boston Symphony and soloists, almost all of Pénélope, songs, piano works, chamber music, the Requiem, etc., were presented. The program for that festival contained a complete list of opus numbers. I can tell you it was an experience. . . .

Sincerely,
ALLEN BOLE, II,
Literary Editor,
Hartford Times.

NEWS IN BRIEF

Reah Sadowsky, pianist, has completed an album for Prize Record Company, including numbers by Prokofieff, Chopin, Weber, Netto, Mignone and Vianna.

Gladys Swarthout sang two performances of Carmen in New Orleans on March 17 and 19. From there she is touring in concert to the Pacific Coast, up to Vancouver and back through the Northwest, ending with an appearance with Eugene Ormandy and the Philadelphia Orchestra at the Ann Arbor Festival, May 7.

Angel Reyes, violinist, has gone under the management of W. Colston Leigh, Inc.

Jean Casadesus sailed April 12 on the SS. Queen Elizabeth following his first American tour. The young pianist will play abroad in Holland and Switzerland.

Jane Pickens, singer of concert, stage and radio, will be soloist with the Charleston (S. C.) Symphony Orchestra on April 21, with J. Albert Fracht conducting. The concert will be held in The Citadel during the city's Azalea Festival.

Ricardo Odnoposoff, violinist, was one of the three judges for the Finals and Semi-Finals of the Violin Audition of the annual Young Artists Auditions sponsored by the National Federation of Music Clubs in Dallas on March 30 and 31.

William Schuman, president of Juilliard, and Dr. Mary Fisher Langmuir, head of the Child Study Association of America, have joined the Editorial Board of Young People's Record Club.

Harlie Wilson was organist for a Brotherhood Service on Feb. 25 at the Merrick Jewish Center. The guest choir was the Senior Choir, First Reformed Church of Kew Gardens, N. Y. Ministers of both the Jewish and Christian faiths participated. During March Mr. Wilson was at the console for four choir services at the First (Community) Church of Kew Gardens, each service giving a portion of Dubois' The Seven Last Words of Christ. Earlier in the season, Mr. Wilson was accompanist to Josephine Brewster, soprano, at a recital for the Jersey City Woman's Club.

Wally Aspell, young Canadian singer now residing in New York, has signed with Henry Rose Musical Enterprises. Mr. Aspell plans to tour the United States.

Half-Moon Mountain, a new American ballad by Edwin Gerschefski, had its first New York performance on April 26, by the St. Cecilia Chorus, under Hugh Ross, with Robert Gay, baritone, as soloist. It was premiered at the Spartanburg, S. C., Festival last spring.

Clifford Curzon, pianist, appeared in a series of concerts with the BBC Symphony Orchestra recently, playing Mozart's B flat Concerto (K. 595) under Erich Kleiber, and Beethoven's "Emperor" Concerto under Sir Adrian Boult. At the Glyndebourne Festival this summer he will play the Schubert-Liszt "Wanderer" Fantasie with Sir Thomas Beecham conducting. His other engagements include recitals and recording sessions.

Elisabeth Schumann goes to Europe this month to concertize and broadcast. She returns in September to re-open her New York studio and fulfill concert engagements.

Vera Franceschi, pianist, will begin another tour of Italy in May.

Costanzo Gero took the role of Pinkerton in a performance of Madame Butterfly given April 6 at the Brooklyn Academy of Music.

Quincy D. Meeks, violinist, recently played over WOOK, Washington, D. C., on Tomlinson D. Todd's Institute on Race Relations Radio Show.

Julius Katchen, young American pianist, now on a European tour, will fulfill engagements in Indonesia in August.

Jennie Tourel will make a tour of Palestine on May 18 beginning 12 appearances with the Israel Philharmonic Orchestra and including five recitals through June 11. May 1, she is soloist with the London Symphony in London, and will give a recital at Covent Garden on May 13.

Agnes Forde received the St. Olaf Medallion from the Norwegian Consul General at the Norwegian Seaman's Church, Brooklyn, on March 26.

Paul Scherman, assistant conductor of the Toronto Symphony Orchestra, has been engaged as guest conductor for two performances of the Winnipeg Ballet Company in Winnipeg, Can., May 3 and 4.

Leopold Egerinski, conductor, has organized Concerts Against Cancer with the purpose of encouraging and arranging for benefit symphony concerts in many cities. Mr. Egerinski states that the series will probably be launched in New York in September, and that all proceeds are to be turned over to the fight against cancer.

Edna White, trumpet artist, is on a USO tour of 30 weeks, which began on May 2 in Fayetteville, Ark.

Margaret and Frederick V. Sittig have returned to Stroudsburg, Pa., from a winter in Florida, where they taught and gave recitals. Their last appearance at Palm Beach was a violin recital, with Mr. Sittig accompanying his daughter at the organ in Bethesda-By-The-Sea, an Episcopal Church.

"Voice Teaching Can Be Easy," Says Freemantel

Frederic Freemantel's published works on the use of the voice, both singing and speaking, are extensively read in all five continents. His work in this field comprises Fundamental Principles of Voice Production (24 booklets of Letter Lessons); the recently published High Tones and How to Sing Them; and How to Improve Your Speaking Voice. 10 lessons—a book which may be supplemented by twelve 12-inch records of demonstration by Mr. Freemantel issued by RCA-Victor.

Mr. Freemantel, who presides over a large class of singers in his New York Fifty-Seventh Street studios, believes in both written and direct instruction, the success of the teacher depending to a great extent on the simplicity and clarity of his approach. "The principles of the 'good voice,'" he says, "can be expressed in down-to-earth, easily understandable terms, without high-flown technical phrases and mystic symbols. A teacher must know what he is talking about. If he does, he can express it simply. That is why instruction can be understood from the written as well as from the spoken word."

A public from many lands, he points out, attests this view. "High Notes" for instance, has gone out to South Africa, Cyprus, Neyfoundland, Alberta (Canada), Singapore, Manila, Germany, Italy, England, New Zealand and Australia, Honolulu, China and Guatemala, as well as throughout the United States.

An Extensive Career

Mr. Freemantel draws his knowledge from a long career in music. Born in England, he began singing as a choir boy in St. Bennett and All Saints Church, London. He was one of the choristers chosen for the Jubilee celebrations in St. Paul's for Queen Victoria. After adolescence, his voice was established as a tenor, and he resumed study with teachers in England and on the Continent, and, in his early twenties, sang in concert and oratorio in Canada and the United States.

He was tenor soloist in the Madison Avenue Baptist Church; later was soloist and assistant conductor of the choir director of other Philadelphia churches. Singers with whom he appeared at festivals included Caruso, Sembrich, Schumann-Heink, Nordica, Edward Johnson, Herbert Witherspoon and others. With the Minneapolis Symphony Orchestra under Emil Oberhoffer Mr. Freemantel toured the Middle West, giving over 50 concerts. He made a New York opera appearance in scenes from Le Prophète, and was one of the pioneer recording artists of the Victor Company. One of his notable musical achievements was his presentation in Town Hall of two recitals devoted to the songs of Beethoven.

M. L. S.

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MUSICAL JOTTINGS . . .

The Brazilian Government has created **Edward Johnson,** "Met" Opera General Manager, an Officer of the National Order of the Southern Cross, award being made by J. B. de Berenguer Cesar, Consul General of that country. . . .

UNESCO has invited several leading composers to write a musical "memoir" on centenary of **Chopin's** death (**Florent Schmitt, Villa-Lobos, Alexandre Tansman,** and **Oscar Espla** have already accepted), and the pieces will probably be premiered in the Paris Conservatoire hall where Chopin himself played; the **International Music Fund** has given money to UNESCO to defray two Polish students' fellowships at that school in memory of the master. . . . **Koussevitzky** received the Rutgers Award at a concert by **Boston Symphony** in the gymnasium there, for "significant participation in the musical life of the University," where his orchestra presented 13 programs. . . . **Jane Froman,** singer, can collect no more than $8,221.67 for injuries received in an airplane crash near Lisbon in 1943, according to ruling by N. Y. Court of Appeals. . . . Annual luncheon of **Musicians Emergency Fund** on April 19 had as honor guests **Ezio Pinza, Richard Rodgers, Fritz Kreisler, Leonora Corbett, Kitty Carlisle, Mack Harrell, Nathan Milstein, Zino Francescatti** and **Samuel Dushkin.** . . .

Bruno Walter, at the last Thursday concert of the **N. Y. Philharmonic-Symphony,** received from that Society a first edition (full score) of **Beethoven's** Egmont Overture and a collection of that composer's string quartets in first "miniature score" editions, presented by **Mrs. John T. Pratt,** vice-president of the board of directors. . . . **Lucille Rothman,** pianist, pupil of **Miecyslaw Horszowski,** and winner of the 1949 Leschetizky Ass'n. of America (**Mrs. Walter Golde,** president) piano contest, will be presented in a New York recital in October and receive a cash award. . . .

Nine composers who won Guggenheim Fellowships this Spring are **Samuel Barber, John Cage, Alexei Haieff, Romeo Cascarino, Peter Mennin, Jerome Moross, Robert Ward, Gerald Kechley** and **Leon Kirchner.** . . . **Ross Parmenter,** one of the music reviewers of The New York Times, has taken time out from his musical chores to write a book, The Plant in my Window, to be published by Thomas Y. Crowell in the fall. . . .

Mme. Arturo Toscanini left by air for Paris recently and her husband will sail later to join her in Milan. . . . The Olympians, a new opera by **Arthur Bliss,** libretto by **J. B. Priestley,** will have its premiere at Covent Garden at opening of fall season. . . . **Raymond Dvorak,** conductor, of the University of Wisconsin faculty, injured a year ago in a train wreck in Oklahoma, directed by "remote control" the details of the Band Directors' National Convention; on April 8 he was saluted over NBC by the Band of America, with "Wisconsin Pride," a song written by **Karl King** and dedicated to him. . . .

David Diamond left recently for Hollywood to compose the score for Anna Lucasta (movie version will shift locale from Harlem to Poland), and later will go to Salzburg to teach at the American Academy in Castle Leopoldskron, belonging to the late **Max Reinhardt,** turned over for the purpose by his widow, actress **Helene Thimig.** . . . **Darius Milhaud's** many premieres this season will include another—the opera Bolivar, text by **Jules Supervielle**—scheduled for the Paris Opéra in May. . . . **Jan Tomasow,** concertmaster of the Nat'l. Symphony of Washington, will be soloist at the Festival in Cartagena, Colombia, this summer, as will **Gaspar Cassado, Nikita Magaloff** and others. . . . **Enzo Pascarella,** besides directing the Southern California Institute of Music, has been elected Fleet Captain of the "San Diego Bay Flattie Fleet" and is looking forward to an active racing season in the California Bay region. Last year his Partenope II won the Jessup Trophy for the Summer Series. . . . **Lorne Munroe,** cellist, of Philadelphia, pupil of **Piatigorsky,** won the Naumburg Musical Foundation auditions from among 135. . . .

A number of former "Met" stars took part as supers in two scenes of Traviata, given at that house as a benefit for the Opera's $250,000 fund drive on April 12—**Queena Mario, Fritzi Scheff, Grete Stueckgold, Frieda Hempel, Goeta Ljungberg, Karin Branzell, Cecil Arden, Anna Case Mackay, Maria Savage, Giuseppe DeLuca** and **Giovanni Martinelli.** . . . **Burl Ives** gave a concert on the same night at the Lighthouse of the N. Y. Ass'n for the Blind, as part of its recreation program. . . . American Artist's Award of the **Brooklyn Institute of Arts and Sciences** for 1949, a cash grant of $200 and appearance in that group's major series next year, was won by **Lilian Kallir,** pianist, on the basis of a program given last fall at the Academy of Music. . . . **Maurice Abravanel,** conductor of the Utah Symphony, has jumped personally into a campaign for funds for that group, asking corporations to help back the organization, whose grant of $50,000 from the State has been suspended. . . . **Frank St. Leger,** assistant general manager of the "Met," is touring Europe on the lookout for new talent. . . .

Amsterdam Concertgebouw Orchestra board has been subjected to an "investigation" by the Municipal Council of that city, because it kept paying annual pension of 10,000 guilders to **Willem Mengelberg,** now living in Switzerland; his 1939 contract stated he was to receive the stipend for life if he ever stopped conducting. . . .

On arriving in Cincinnati, where he conducted the local Symphony Orchestra on Easter Sunday, **Andre Kostelanetz** found awaiting him a floral arrangement of lilies shaped like a violin—a gift from former students of the Cincinnati Conservatory, where he received his Doctorate of Music. . . .

Omaha Orchestra Is Feted with Traubel

Omaha

The Omaha Symphony, Richard E. Duncan, conductor, has taken the spotlight in a big way recently. First there was the fifth pair of concerts, with Helen Traubel, soloist, and a brilliantly contrasted program climaxed with the Liebestod from Tristan and Isolde by Miss Traubel and ensemble. The orchestra played as if inspired, and the two packed houses applauded themselves weary. At the sixth pair of concerts, Cecil Slocum, manager of the board of directors, announced that the organization had again closed its books with no deficit.

Louise Seidl, harpist of the orchestra, was soloist in the premiere of a Concerto for Harp and Orchestra written by Rudolph Seidl, her father, conductor and oboist. It proved melodically charming, contrapuntally clever, and colorful, with interesting writing for the solo instrument.

Tuesday Musical announces for next season Robert Shaw Choraliers, Oct. 17; Artur Rubinstein, Nov. 10; Kathleen Ferrier. Jan. 16; Isaac Stern, Feb. 27; and the Trieste Trio, date to be announced.

H. M. R.

Ray Lev's Engagements

Ray Lev, pianist, fulfilled 34 engagements from the first of October through the end of March. This included her recital in Carnegie Hall on Nov. 5, and appearances in Town Hall, at the AGMA concert at the Metropolitan Opera House, at Hunter College, and in other New York concerts; programs in Philadelphia and Washington, D. C., and engagements in recital, with symphony orchestra at colleges and for veterans' hospitals as far south as Florida, as far west as Ohio, and into New England. Miss Lev appeared on television and, with a school orchestra, took part in the opening broadcast of WNYC's American Music Festival.

FAYA KISELEVA, soprano, recently heard in Carnegie Recital Hall, has appeared with the Russian Opera Company, frequently sings for the Hadassah and in oratorio for religious groups.

National Music League Announces New Artists

The National Music League announces the addition of six young artists to its concert list: James Wolfe and Irene Rosenberg, pianists; Esther Glazer, violinist; Warren Galjour, baritone; Sara Carter and Helen Clayton, sopranos. All were chosen through auditions. Judges who participated in the selections were Lillian Fuchs, Walter Hendl, Alice Howland, Frederick Jagel, Helen Jepson, Dr. Ira D. Hyskell, Rosina Lhevinne, Adele Marcus, Arthur Mendel, Nadia Reisenberg, Leon Rothier, Max Rudolf, Virgil Thomson, Leon Barzin, Frank Sheridan.

Anna C. Molyneaux, managing director of the National Music League, flew to Memphis, Tenn., on March 4, at the invitation of Louise Mercer, president of the Memphis and Mid-State Piano Scholarship Association, to be guest speaker at a tri-state convention held to organize a young artists management. Before a large gathering at the Goodwin Hall, Mrs. Molyneaux, only speaker of the evening, reported on the work of the National Music League and discussed "How to develop a concert career."

Wilkinsburg Civic Symphony Rounding out First Decade

WILKINSBURG, PA.—The Wilkinsburg Civic Symphony Orchestra, a group of 90 non-professional musicians, men and women ranging in age from 16 to 60, is sponsored by the local Chamber of Commerce and supported by a series of four subscription concerts and the generosity of some 45 leading citizen-sponsors. Eugene Reichenfeld is the musical director. The orchestra also gives two out-of-town concerts yearly and three summer "pop" programs. The ensemble was organized eight years ago by its present conductor. Until last year it was sponsored by the Westinghouse Electric Corporation, of Pittsburgh. The organization has appeared in Carnegie Hall in that city, with Marshall Bidwell as soloist in Guilmant's Sinfonie for organ and orchestra.

Mildred Dilling to Tour Europe

Mildred Dilling, harpist, recently completed her annual nation-wide tour which covered 17 states on the Eastern seaboard, the West Coast and the Middle West. On April 27 she was soloist with the Downtown Glee Club at Carnegie Hall. Miss Dilling will sail July 30 on the SS. De Grasse for France, where she will stay at Etretat in Normandy, later traveling in Italy with her former teacher, Henriette Renié. In September Miss Dilling will give a series of recitals in Paris, and the following month make a concert tour of Holland and England. She returns to the United States late in October.

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Road to Concert Career Often "Rugged"

Florence Mercur, pianist, selected the concert stage after taking "fliers" in writing poetry, sculpture and teaching. Recently she told some facts about her career to an interviewer during a visit to Atlanta, Georgia, on her current coast-to-coast tour.

"Becoming a concert pianist," she said, "is a long, thorny path. First, one must be blessed with good health; second, perseverance and a strong will to succeed; third, ability to accept criticism."

Born in Columbus, Ohio, Florence Mercur represents rugged individualism and young American talent. Slender, of medium height, with fair skin and grey-blue eyes, she is even more attractive because of her gleaming auburn hair.

Campus to Concert Stage

Music played an important part in Miss Mercur's life all through her high school days. She laughingly relates that at first she rebelled against entering Bryn Mawr College because she wanted to take up an artistic career. After two years spent in the study of academic subjects there, she won over her sculptor-father and entered Combs Conservatory of Music, Philadelphia.

Three years later she matriculated in the New York College of Music and was graduated in due time as a qualified teacher of music. Then she studied for the concert stage with the late Miguel Castellanos, Cuban pianist, who had been a pupil of Liszt and for a time of Saint-Saens. First presented in concert under the sponsorship of a New York patroness of the arts, she subsequently made her Town Hall debut on March 19, 1944.

Asked whether she thought a great deal of money was necessary to secure a career as a professional pianist, she said:

"Indeed, money plays a very important part, usually. It takes about $15,000 finally to launch an artist on a successful concert career." After an aspiring pianist has been able to win the struggle, involving expenses and certain hardships in most cases, she advises the tyro to possess that finest virtue—patience.

To Make Movie Short

Miss Mercur related that she had been chosen to play the lead in a musical "short" called No Path to Glory. Queried as to what it was about, she said:

"Just what the title says. The road of a concert pianist is portrayed—and this certainly is not often a pure triumphal progress, at least at first."

She is happily married to Paul Mercur, who writes mystery stories for magazines and newspaper syndicates. (Parenthetically, she said that her husband was now at work on a film play.)

Florence Mercur has appeared before audiences in some 250 colleges, universities, women's clubs and other groups, in every State but five. Her present cross-country tour is her fourth and in some respects the most absorbing.

Mississippi Cities Enjoying Active Music Season

Music events in cities of Mississippi have been numerous this season, and the state also has distinguished musical representatives in the national picture, including Stell Andersen, pianist; Chalmers Clifton, conductor; Lehman Engel, composer; William Grant Still, composer; Clifton Bass, conductor; and Andrew Gainey, baritone and member of the New York City Center Opera.

The Fine Arts Trio (Theodore Russell, violin; Arthur Fiedler, cello; and Jean Fiedler, piano) made its formal debut at Millsaps College, and are extending their concert activities over the state.

In Jackson, the Jackson Music Association has presented Erica Morini, Bidu Sayao, Martha Graham and her dance company, and Charles L. Wagner's production of Barber of Seville, with Mr. Gainey in the role of Figaro.

Ernst Bacon, American composer, directs two performances of his opera A Tree on the Plain at the University of Mississippi on April 19-20, with a cast of student and faculty members.

The Bartered Bride received two performances at Mississippi Southern College, Hattiesburg, during March, in English with a student cast, chorus and orchestra under Frank Earl Marsh, Jr., head of the division of fine arts. The college's Little Symphony gave a concert at Hinds Junior College the same month under Noah Knepper.

The Mississippi Federation of Music Clubs held its 33rd annual convention at Meridian last month. Highlights included the Mississippi composers' hour, recital by Eunice Podis, pianist, and special meetings and awards by Junior Clubs of the state.

William Hacker, pianist and conductor of the Northwest Arkansas Symphony, gave a recital dedicating the new Baldwin concert grand piano at Mississippi College, Clinton.

ROBERT STEFAN BANNER.

Sevitzky to Conduct in San Diego

Fabian Sevitzky, music director and conductor of the Indianapolis Symphony Orchestra, is to be the guest conductor of the San Diego Symphony Orchestra for the month of August. Dr. Sevitzky will direct the California Orchestra in a series of four concerts on Aug. 9, 16, 23 and 30 in the Balboa Park Bowl, a natural amphitheater with a capacity of 7,000. The series will feature four internationally known soloists in programs of modern and classic works. At the close of the summer series Dr. Sevitzky returns to Indianapolis to begin his 13th season with the Indianapolis Symphony.

Village Chorale Led by Kains

The Village Presbyterian Church and the Village Temple, of New York, are sponsoring a community chorus, the Village Chorale, directed by Sherwood Kains. The chorale meets once weekly at the Village House and receive training in reading, ensemble, phrasing at sight, routine of ensemble and style. Concerts in large and small groups are planned. The purpose of the organization is to provide voice students and others who like to sing with opportunity to practice and enjoy group activity. The professional advisory committee includes Risë Stevens, Clarence Adler, William S. Brady, Edwin Hughes, Philip James and other notables.

Lucy Kelston Scores at Scala Debut in Forza del Destino

Lucy Kelston, 24-year-old soprano from Brooklyn, made a successful debut at La Scala as Leonora in Verdi's La Forza del Destino on April 19, according to dispatches from Italy. Miss Kelston, who a few years ago sang at the Paper Mill Playhouse in Milburn, N. J., and later toured under USO auspices in the Pacific, made a New York Town Hall debut in recital in December, 1946. Last September she won a competition for a scholarship at La Scala School for young opera singers, where she trained seven months.

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Burrill Philips (left), composer and Erno Balogh, pianist.

Balogh to Premier Philips Concerto

Erno Balogh will give the premier performance of Burrill Philips' Piano Concerto with the Peoria (Ill.) Symphony Orchestra on April 17. On April 3, Mr. Balogh was heard in his second recital this season in Washington, D. C., and on his spring tour has also appeared with the Gary (Ind.) Symphony. In February Mr. Balogh's Divertimento was introduced to Baltimore by the Baltimore Symphony under Reginald Stewart; for the occasion Mr. Balogh composed a special cadenza for the concertmaster Ilya Schkolnik. The same month Mr. Balogh's violin composition, Dirge of the North, was performed on WNBT, the NBC television station. His second recital in Baltimore this season will be on May 8.

New Song Presented at Biennial

Since Mrs. Royden Keith, president of the National Federation of Music Clubs, had chosen as the Convention keynote a return to sacred song, it was appropriate for Polyna Stoska to introduce the just published "Prayer of a Waiting World" by American composers Howard Fenton and Gene Bone. It is not a song to be typed as solely for religious service, being designed as a universal appeal for International Peace. It is said to be the first composition issued since World War II dealing with the subject of World Peace and it has received the seal of approval from the National Council of Christians and Jews. Miss Stoska presented the song in Dallas, Tex., on March 29.

Before publication, Muriel Rahn, Negro artist, sang The Prayer of a Waiting World for President Truman, Mrs. Truman and their soprano daughter, Margaret. Virginia MacWatters, another American prima donna, was among those to program the song at a recent Red Cross Rally.

Sigma Alpha Iota Awards Hanson Merit Certificate

ROCHESTER, N. Y.—Sigma Alpha Iota, national music fraternity, recognized Dr. Howard Hanson's service to music and his contribution to American culture by presenting its Certificate of Merit, through Sigma Theta Chapter, Eastman School, at its Kilbourn Hall musicale March 22. The certificate was the 11th awarded to outstanding leaders by the fraternity since 1903. Dr. Hanson was cited for his work as a member of UNESCO, president of the National Music Council, a member of the advisory committee on music of the Department of State, and for his founding of the long series of American Composer Concerts at Rochester.

Malko to Conduct in London

Nikolai Malko has been appointed conductor of the London Philharmonic for the first half of 1949-50, to be followed by Eduard Van Beinum, conductor of the Amsterdam Concertgebouw Orchestra.

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LOUISVILLE

Scores by Malipiero, Almand and Roy Harris in World Premieres

Louisville, Ky.

The Louisville Philharmonic Orchestra, in its fourth concert, had as guest artists Claude Almand, composer of John Gilbert: A Steamboat Overture, one of the works commissioned by the Society, and Miss George Henry, pianist. Rossini's Barber of Seville Overture, performed in lively fashion under Robert Whitney's baton, again turned out to be an effective curtain raiser. Equally well received was the rendition of the Third Symphony of Sibelius.

The world premiere of Mr. Almand's creation was conducted by the composer; the work is based on a tune derived from the steamboat John Gilbert about seventy years ago; the melody is treated in a rather original fashion, taken up in parts alternately by various sections of the orchestra, and finally by the entire ensemble. It is music which is more than merely interesting, and it shows the composer as capable of varied expression.

Miss Henry gave the Schumann Piano Concerto a lyrical and poetic interpretation, free of showmanship; especially well played was the second movement.

Malipiero Concerto Premiered

In the fifth concert of the Philharmonic Orchestra, Orazio Frugoni was the soloist in Malipiero's Concerto No. 3 for piano and orchestra, receiving its world premiere. The Malipiero work does not treat the piano part as a solo, opposed to the orchestra. The instrument plays rather a dialogistic, and often a supporting, role. In general the work is brilliantly scored. Mendelssohn's Italian Symphony, and Smetana's From Bohemia's Fields and Meadows completed the program. These two works, under Whitney's leadership, were given a spirited interpretation; and Smetana's work particularly came with eloquent expression. Liszt's First Piano Concerto, the concluding number gave Mr. Frugoni a good opportunity of displaying his artistic talent as well as his virtuosity. He gave his best, however, with regard to musical expression, in an Aria by Paradisi as an encore.

The last concert this season of the Philharmonic Orchestra really provided the climax. It was opened with a lively rendition of Brahms' Academic Festival Overture, followed by Beethoven's Variations on La Ci Darem La Mano, in Michael Press's transcription for string orchestra, both works conducted by Whitney.

New Work by Roy Harris

Then Roy Harris took the baton for the world premiere of his Kentucky Spring, also commissioned by the Philharmonic Society. Lucidly and brilliantly orchestrated, this work, the composer states, expresses his memories and his faith in a large Scherzo. The ovations which followed caused him to repeat the charming work.

The final number was Dvorak's Fourth Symphony. Mr. Whitney and the orchestra gave the best interpretation this reporter has heard for quite some time; all the lovable details of the score were brought out with deep expression. To indicate the end of the season, as an encore, the orchestra offered one movement from Haydn's "Farewell" Symphony, performed with equal charm.

The Chamber Music Society, in its final presentation, brought the Budapest String Quartet, with works by Beethoven, Bartok, and Schubert. Perfect tonal balance of the four players, and their artistic unity made the evening a memorable delight.

In the Community Concert Series we heard Conrad Thibault, at the last minute taking the place of Mario Lanza, whose appearance had to be postponed once before because of illness. Thus, no printed programs were available, and the artist did his own announcing in a charming way. Accompanied by Alderson Mowbray, Mr. Thibault gave a highly enjoyable and musically excellent performance. DR. HANS F. KUPPENHEIM.

Stadium Concerts List Conductors

Mrs. Charles Guggenheimer, chairman, announces the roster for the 32nd season of Stadium Concerts, June 20 through Aug. 13, at the Lewisohn Stadium. Conductors include Fritz Reiner for eight of the first two weeks' performances; Sir Adrian Boult, English conductor, making his first Stadium appearance in four performances in one week; Pierre Monteux, presiding for a two-week series of eight concerts; Dimitri Mitropoulos and Efrem Kurtz, directing four performances each. Alexander Smallens, through courtesy of Radio City Music Hall, will be on the podium for the Gershwin Memorial Concert and three others. Conductors of further special events will be Louis Kroll, Enrico Leide, Robert Stolz, Sigmund Romberg, Maurice Abravanel and Alfredo Antonini. The scheduled 40 concerts will be presented on Monday, Tuesday, Wednesday, Thursday and Saturday evenings. The new permanent stage is expected to be finished for the opening performance.

Instrumental soloists will be: violinists, Jascha Heifetz, Mischa Elman, Joseph Szigeti, Nathan Milstein, Isaac Stern, Joseph Fuchs, Giovanni Bagarotti, Carroll Glenn, Frances Magnes, Jeanne Mitchell; pianists, Artur Rubinstein, Claudio Arrau, William Kapell, Oscar Levant, Eugene List, Eugene Istomin, Leon Fleischer, Stell Andersen, Hortense Monath. The Philharmonic Piano Quartet will be heard on June 25. Vocal soloists are scheduled for the "Popular Saturday Series," with two exceptions—on Thursday, June 23 Astrid Varnay and Herbert Janssen will sing excerpts from Strauss' Salome, and on Thursday, June 30, Lauritz Melchior will be soloist, both under Reiner.

The Saturday concerts feature the following conductors and soloists: July 2, Louis Kroll directing a Gilbert and Sullivan Festival, in concert form with singers in costume; July 9, Alexander Smallens presenting a program of French music, with Elena Nikolaidi, Greek soprano; Lois Hunt, soprano (recent Metropolitan Auditions of the Air winner); Raoul Jobin, French tenor; Robert Weede, American baritone; July 16, Robert Stolz and the annual Night in Vienna; July 23, Romberg Night, the composer conducting; July 30, Kurt Weill's Street Scene in concert form, with Polyna Stoska, Dorothy Sarnoff, Brian Sullivan, Norman Atkins, and Maurice Abravanel, conductor, all from the Broadway production; Aug. 6, the annual Night in Italy, with Florence Quartararo, Jan Peerce, Salvatore Baccaloni, conducted by Alfredo Antonini; Aug. 13, Rodgers-Hammerstein Night, with protagonists to be announced.

Piatigorsky Plans Year's Holiday

Gregor Piatigorsky, after 37 years as a professional cellist and on the anniversary of his 20th season before the American public, has announced that he will give himself a year's holiday from the concert stage. His last appearances will be at Ravinia Park, Chicago, Aug. 9, 11, 13 and 14, when he will be featured with Heifetz and Rubinstein. During the first part of the summer he will again head the chamber music department of the Berkshire Music Center. Piatigorsky plans to write his autobiography and finish a novel during his time away from concerts.

THEREMIN REHEARSAL . . . Lucie Bigelow Rosen, concert exponent of the electrical instrument, is believed to be the first artist from her field to record with a popular dance orchestra, that of Elliot Lawrence, who is shown here being given instruction on its operation by Mrs. Rosen. When he recently acquired one of these instruments for use in his orchestra, she offered to teach him to play it. (Photo by Jerry Saltsberg.)

Lucie Rosen in Theremin Concert

Under sponsorship by the Board of Education a recital and musical discussion was held in the Washington Irving High School Auditorium March 6. The unusual program featured Lucie Bigelow Rosen, theremist, accompanied by Frank Chatterton in solo numbers, and a group, for Mrs. Rosen and the theremin with other orchestral instruments, conducted by Nicolai Berezowsky. After which, a question and answer period was devoted to the history and future of electrical instruments. The musical selections included Bach's Adagio from the Organ Toccata; Pastorale, by Corelli-Godowsky; Clair de Lune, by Szulc; Palestinian Song and Dance, by Charles Paul. With orchestra were heard the Bach B flat minor Prelude and Fugue for theremin and strings; Passacaglia, by Berezowsky; and a Hugo Wolf song arranged by Berezowsky for theremin and chamber group.

Barthelson and Huff Heard With Jane Beard

A concert of musical merit presenting repertory off the beaten track was the recital on March 23 by duo-pianists Joyce Barthelson and Virginia Hoff, assisted by Jane Beard, contralto, at the Kaufmann Auditorium, and sponsored by the Piano Ensemble Society, a chamber music group. The pianists played the Bach-Bauer A minor Fantasie and Fugue; Brahms' Variations on a Haydn Theme; compositions by Infante, Granados, Barthelson; the Alice in Wonderland Suite by Simmons and the Suite No. 2 of Rachmaninoff. The songs were effective and are worth listing for their variety and first performance notation. For contralto and two pianos: Le Cochet, Le Chat et le Souriceau, by Everett Helm; Rebecca Boone's Song, from Wilderness Trail, by J. Barthelson; Psalm 23 (dedicated to the memory of Godfrey Turner), by Normand Lockwood; and Songs from Mirror in the Sky, by Gail Kubik. M. C.

Maria Munster in Song Program

Maria Munster, soprano, artist from the Arthur Gerry Studios, was recently heard in a program at Allerton House. Her singing was notable for excellent phrasing and delineation of the meaning of her numbers. Miss Munster handled her light voice capably and with artistry. High points in the evening were her singing of the magnificent Schumann Frauenliebe und Leben cycle and the telling delivery of Lia's air from Debussy's L'Enfant Prodigue. The quality of the voice was at its best in the L'Amero aria from Il Re Pastore by Mozart, and in charming songs by René-Baton and Fauré. The accompanist was Roger Boardman. M. C.

Golschmann to Conduct in Europe And America This Summer

Vladimir Golschmann, conductor of the St. Louis Symphony, left for France on April 1, where he is scheduled for six guest appearances with the Orchestre National in Paris during June and July. He returns for summer engagements in the United States and Canada, but will visit France again in September before resuming his duties in St. Louis in October. The St. Louis Symphony celebrates its 70th anniversary next season, the occasion also marking Mr. Golschmann's 18th consecutive year as conductor. Only one other conductor now active, Dr. Serge Koussevitzky with the Boston Symphony, exceeds his long association with an American symphony orchestra. On the orchestra's first tour of the East next season more than twenty concerts are scheduled, including Boston, March 5; New York, March 8; and Washington, D. C., March 11. The ensemble recently completed a three weeks' tour through the Middle West.

PASSED AWAY

RICHARD CZERWONKY, 62, violinist and conductor, head of the violin and orchestral departments of De Paul University School of Music, Chicago, died in that city on April 16. He was born in Germany and came to the U. S. in 1907 to be assistant concertmaster of the Boston Symphony. He was concertmaster and assistant conductor of the Minneapolis Symphony from 1909 to 1918. In 1918 Czerwonky came to Chicago to head the violin department of the Bush Conservatory, and 17 years later joined the faculty of De Paul. For 20 years he also conducted the Chicago Philharmonic Orchestra. In 1931 he was guest conductor of the Berlin Symphony. His widow, a daughter and two sons survive.

ERNEST WALKER, 78, British pianist, composer, editor, and teacher, died recently, according to advices from London. Born in Bombay, he won his Mus. D. degree at Balliol College, Oxford, where he was director of music and of the Sunday chamber concerts from 1900 to 1925. He edited the Musical Gazette for several years. He wrote a History of Music in England; on Beethoven; and contributed to Grove's Dictionary, composed chamber and vocal works.

HARRY FARJEON, 70, composer and teacher, died on Dec. 29, according to news recently received from Britain. He was born in Hohokus, N. J., as a British subject, and was the grandson of Joseph Jefferson, famous actor. He studied at the Royal Academy of Music in London, of which he was made an Associate in 1902, and the next year professor there.

BASIL HARWOOD, 89, British composer and organist, passed away on April 3. Well known for his church music, anthems and hymns, Dr. Harwood was a graduate of Trinity College, Oxford, and was for some years the choragus of that University, organist of Ely Cathedral and Christ Church Cathedral, Oxford.

GAIL GARDNER, who had sung in concert and opera some years ago in Italy, France, Germany and England, and had taught singing in New York for the last 20 years, died at her home there on April 1.

ALICE FRIEDLAENDER, 85, former Viennese pianist, died in Burbank, Calif., on March 10. She was widow of Dr. Max Friedlaender, eminent musicologist, who taught at Berlin University from 1894 to 1921 and who was the discoverer of some 100 of Schubert's "lost" lieder. Mrs. Friedlaender had lived in the United States for several years. Her husband died in 1934.

LEO ERDODY, 60, composer, violinist and conductor, died in Hollywood on April 5.

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IN SCHOOLS and STUDIOS

19th Festival of American Music at Eastman School

ROCHESTER, N. Y.—Six new works, including two short operas, will be premiered at the 19th Festival of American Music of the Eastman School of Music, University of Rochester, May 5-12, under direction of Dr. Howard Hanson, founder of the festivals and director of the Eastman School. The operas are a buffa opera, Don't We All? by Burrill Phillips of the Eastman School faculty, libretto by Alberta Phillips, and the farce, In the Name of Culture, by Alberto Bimboni, conductor of summer opera at Chautauqua and of the music division of the Juilliard School Opera Department and the Theater Wing. Mr. Bimboni will come to Rochester to conduct the premiere of his work. His librettist is Norma Stolzenbach of the Drama Department at Toledo University. To be premiered also are a suite of incidental music from Bernard Rogers' opera The Warrior; a ballet, The Shooting of Dan McGrew, by Eugene Kurtz, advanced student at the Eastman School; Quartet No. 2 by William Brandt, also of the Eastman School, and the "John Jacob Niles" Suite by Dr. Weldon Hart, head of the music department of Western Kentucky State Teachers College.

Soloists for the Festival will be Marie Simmelink Kraft, Cleveland soprano; Jose Echaniz, pianist; Luigi Silva, cellist; Candor Vas, pianist; David Van Hoesen, bassoonist; Wayne Barlow, pianist; Edward McGough, flutist; Thelma Biracree, choreographer and ballet soloist, and Olive McCue, guest choreographer and soloist. Taking part also will be the Eastman-Rochester Symphony Orchestra, conducted by Dr. Hanson; the Eastman School Little Symphony Orchestra, Frederick Fennell, conductor; the Eastman School Opera Department, Leonard W. Treash, dramatic director, Carl Fuerstner, musical director; the Thelma Biracree Ballet, the Olive McCue Ballet, a chamber program directed by John Celentano; the Eastman School String Quartet, and Senior Symphony Orchestra and Chorus.

Fifth of the season's graduation concerts with orchestra at the Eastman School of Music on March 17 marked the 75th in the series of concerto programs given by senior students. Since inauguration of these concerts by Dr. Howard Hanson in 1925, 499 candidates for the Performer's Certificate have been presented with orchestra. During the first five years the orchestral accompaniments were played by an orchestra comprising members of the faculty and the Rochester Philharmonic. Since 1930 the students have had the assistance of the Rochester Civic Orchestra and the Eastman-Rochester Symphony Orchestra conducted by Dr. Hanson.

Hendl Again to Direct Juilliard Summer Symphony

Walter Hendl, young American conductor, who has recently been appointed musical director of the Dallas Symphony, will again direct the Juilliard Summer Symphony, it has been announced by Robert Hufstader, director of the Juilliard Summer School. The orchestra will offer young musicians an opportunity to continue their training during the summer period. Entrance will be solely on the basis of scholarships.

The Summer Symphony will give a total of four concerts on the regular concert series of the Juilliard Summer School, which this year runs from July 5 to Aug. 12. Works to be played will be chosen from the classic and contemporary repertoires, with distinguished artists appearing as soloists.

Mr. Hufstader announced that auditions on a nationwide scale will be held for the granting of scholarships, which automatically carry membership in the Juilliard Summer Symphony. Winners of scholarships also become subscribers to the Concert Series without charge, and may attend various lectures at the school.

The auditions will be conducted by Mr. Hendl in New York, Chicago, San Francisco and Dallas, for players in all sections of the orchestra. The schedule of auditions is as follows: New York: May 26, 27 and 28, at Juilliard Summer School, 120 Claremont Avenue; Chicago: May 4 and 5, c/o Meta Rosenthal, Room 415, Broadview Hotel, 5540 Hyde Park Boulevard; San Francisco: May 6 and 7, c/o Spencer Barefoot, 20 Darrell Place; Dallas: May 9 and 10, c/o Giovanni Cardelli, Dallas Symphony Orchestra, State Fair Auditorium.

Mr. Hendl will also give auditions by individual appointment in New York.

Appointments for auditions may be made through representatives in the most convenient city listed above.

Mr. Hufstader also announced that Roger Sessions, American composer, has been appointed to the Juilliard Summer School faculty. Mr. Sessions will teach composition at the school and conduct weekly lectures on The Aesthetics of Music.

Cornell College to Hold 51st Music Festival

Cornell College of Mount Vernon, Iowa, announces a 51st annual May Music Festival, May 5, 6 and 7. Festival programs will be as follows: Isaac Stern, violinist, May 5; Mack Harrell, baritone, May 6; Chicago Symphony Orchestra, Tauno Hannikainen, conductor, and the Cornell Oratorio Society, Jacques Jolas, director, performing Brahms' Requiem with Nancy Carr, soprano, and Mack Harrell, baritone, as soloists, May 7, 2:15 p.m. Chicago Symphony Orchestra, Tauno Hannikainen, conductor, Symphony program, May 7, 8:15 p.m. Write to Lloyd Oakland, Conservatory of Music for information.

Salzedo Gives Maxims for "Art of Working" in Harp Colony

Carlos Salzedo will preside over the regular season of his Summer Harp Colony of America, Camden, Me. Mr. Salzedo's teaching has given progressive and highly trained harpists to music centers all over the United States, and in Mexico, Cuba, Canada, Australia and the Orient. Recently he outlined the precepts he gives his pupils in what he terms the Art of Working. These include the maxims:

"There is nothing difficult. There are only NEW things—unaccustomed things."
"Perfection is the elimination of all that is unnecessary."
"Never work for the result."
"The only way to do something is to do it."
"Memorization is more a question of absorption than volition."
"In general, people see Life as they would like Life to be and not as Life is."
"Musicians should play as they ought to live."
"You know too little to know how little you know."
"Understand. Do not obey."
"In harp playing every point of technique calls for a special remembrance."
"A good tone production results from a good mental as well as good physical health."
"Cold hand is a fallacy. Proper muscular action precludes it."
"Because of a necessary tone level, on the harp, nuances (shadings) ought to be more mental than physical."
"To want to play a piece of expressive character right away is like pretending to have understood how to live before having actually lived."

MacPhail Presents Apollo Club Concerts

The Apollo Club of 125 male voices, directed by William MacPhail, president of the MacPhail School of Music appeared in concert as follows: April 25, 26 and 27, concerts in the Lyceum Theater, Minn. On May 1, they will broadcast from the Minneapolis Columbia Broadcasting Station; May 13, concert in Waconia, Minn. The club is in its 54th year and is unique in that the Minneapolis concerts are given on three nights to combined audiences totalling over 6,000. Mario Lanza will be the soloist under Mr. MacPhail. A feature of the concert will be the performance of Fete Polonaise by Chabrier, with four pianos and chorus.

Schmitz School of Music To Award Scholarship

A contest for a scholarship in the summer master classes of E. Robert Schmitz, pianist, will be held at the Schmitz School of Piano, San Francisco, on July 2. The scholarship includes two private lessons (one with Mr. Schmitz and the other with an authorized assistant) and the full series of master classes, a six weeks course. Other part-scholarships applicable to class tuitions are also available. Inquiries and applications should be mailed to the Secretary, Schmitz School of Piano, 3508 Clay St., San Francisco, Calif., not later than June 15.

4 Win Phila. Youth Auditions

Four winners in the final auditions for young soloists at next season's Philadelphia Orchestra Youth Concerts have been announced by Eugene Ormandy, conductor of the orchestra. All have received their training at the Curtis Institute of Music. They are Eloise Polk, 21-year-old pianist; Sonia Stolin, 21, soprano; Joseph Rezits, 23, pianist; and Lorne Monroe, cellist, who is also winner of the Naumburg Award.

(Continued on page 29)

Madame HEDWIG ROSENTHAL
wife of the world-famous keyboard titan, Moriz Rosenthal, former music critic, of the Vienna "Zeit" and "Morgen", editor of her own "Wiener Musikzeitung", instructor of the Master Piano Classes of the New Vienna Conservatory of Music, teacher of Master Classes, discoverer and teacher of internationally acclaimed artists. Pupils include, among others:
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NEW PUBLICATIONS

The Washington Heights "Y" Symphony Orchestra, under the direction of Maxim Waldo, has announced a Composers' Commission Contest Award which is to be sponsored by the Washington Heights' YM and YWHA. All compositions must be for standard orchestra, and score and parts submitted by June 15, 1949, to Bertha E. Nazen, secretary, Washington Heights "Y" Symphony, Fort Washington Ave., and 178th St., N. Y. C. 33. A brief autobiography and program notes should be included. There is no age limit, but all compositions entered must have been composed in the U.S.A. and the composer must be a citizen or have applied for citizenship. Although the composition may have had performances, no work that has been awarded a prize or accepted for publication is eligible. Every work submitted will be played through by the orchestra in private rehearsal and the best of these will be selected and played again. The finalists will be chosen from this group and presented at a contest concert with no title or composer listed or mentioned at any time. Ballots are to be distributed, results counted immediately, and the winner notified that he will receive a $750 commission to write a work for symphony orchestra, which will be performed as a part of an American Music Festival broadcast. . . . Siegfried Landau, conductor of the Young People's Opera for the N. Y. College of Music has announced a contest for a chamber opera. This winning score will also be performed during the WNYC American Music Festival. . . . Robert Palmer's Quartet for Piano and Strings and Ross Lee Finney's String Quartet No. 4 have been awarded this year's publication prize by the Society for the Publication of American Music, it was announced by Philip James, president of the Society. . . . High On a Windy Hill and A Christmas Hymn, both by Grace Bush, won the first prizes offered by the national contest of the League of American Penwomen. Last year The Miracle, also by Grace Bush, was awarded the first prize by the League. Other prizewinning songs composed by Mrs. Bush are I Will Lay Me Down In Peace; To Music, and Hymn to the Night. . . . Music For Brass Choir, op. 45, by Wallingford Riegger was premiered by the Juilliard School of Music brass ensemble under the direction of Richard Franko Goldman. The work is being published by Merrymount Music Press. . . .

Dr. Edwin Franko Goldman has contributed a fund to be used by the League of Composers to commission original works for band by outstanding American composers. It is planned to grant one annually and the first composer to be commissioned is Virgil Thomson. . . . Southern Music Publishing Co., Inc., has signed contracts to act as international representatives for Editorial Cooperativa Interamericana de Compositores of Montevideo. The firm has also contracted to publish choral, vocal, piano and orchestra works by David Diamond. . . . James W. Bampton, president of Theodore Presser Co., has announced the appointment of John Briggs, former music editor of the New York Post, as managing editor of Etude. Dr. Wilfred Pelletier is now chief music advisor to the Presser Company. . . . A world premiere of Crawford Gates' Suite for Orchestra was played on April 20 by the Intermountain Symphony Orchestra under the direction of Allen Jensen at Provo, Utah. . . . During the annual American Musicale given by Sigma Alpha Iota's chapter at Eastman School of Music recently, a presentation of a Certificate of Merit to Dr. Howard Hanson was made by Jeannette Walkinshaw, on behalf of the organization. Mrs. Howard Hanson accepted the award in the enforced absence of her husband, convalescing from injuries recently suffered in a fall.

Orchestration Study

FOUNDATION STUDIES IN ORCHESTRATION, by Howard R. Thatcher. Carl Fischer, Inc., N. Y. $2.

Mr. Thatcher has based this volume on examples from Schumann's Album for the Young. In the foreword he stresses the fact that "This work book is intended to supplement, not to replace, a text book on orchestration. It may be used with any of the well-known treatises. . . . In preparing the following exercises, the object has been to guide the student without saving him the labor of thinking. No more has been indicated than the amount an experienced teacher would explain for the pupil's next lesson assignment." Thus, in the very first exercise, Mr. Thatcher has taken No. 14 of the Album for the Young and indicated a viola figuration for the first measure. The student is expected to fill in the rest of the composition. Exercises are present for viola, cello, clarinet in B and A, horn, strings, woodwinds, brass and timpani, chamber and full orchestra.

For Flute and Strings

FOR FLUTE AND MUTED STRINGS, by Walter Golz. The Composers Press, Inc., N. Y. Score and parts, $1.75.

A quiet piece in one movement, this work is scored for solo flute and standard string quartet accompaniment. The writing throughout is conservative, with strong romantic leanings. Amateur groups might find this pleasantly lyrical work of interest, since the writing poses few problems. The key is G minor.

For Piano Solo

CHORALE PRELUDE, "O MENSCH, BEWEIN' DEIN' SUENDE GROSS," by J. S. Bach; arr. by James Friskin. J. Fischer & Bro., N. Y. 60c.

Although the tempo of this chorale prelude is marked Molto adagio, it is rather difficult because of Friskin's allotment of melodic voices between the two hands. A fairly wide stretch will be required, and a knowledge of how to distribute varying degrees of finer strength. The music itself is very beautiful, and Friskin's flowing arrangement is in line with its essential spirit. This should be a fine piece to introduce a recital.

JAVA SKETCHES (op. 46), by Dirk Foch. Carl Fischer, Inc., N. Y. $1.25.

Four sketches make this set—Evening on the Sawahs, The Golden Sarong, Clustering Orchids in Dark Foliage and Borobudur, Temple of a Thousand Buddhas. As the titles would suggest, each is a miniature tone poem, with a lavish use of Oriental scales and color effects. The piano layout is quite idiomatic, with a strong influence of Debussy both in harmony and treatment. The first of the series, with its delicate bell-like effects, is especially charming. Some of the pieces are somewhat difficult, above the capabilities of intermediate students.

METAMORPHOSES, by Charles Haubiel. The Composers Press, Inc., N. Y. $3.50.

The melody is Swanee River, and Mr. Haubiel takes it through a very long journey. This work was originally conceived as material for lectures at New York University. In 29 variations, he has tried to give a complete history of music from plainchant to atonalism. Thus, the melody of Swanee River is written in the following styles: Gregory, Hucbald, Palestrina, Peri, Bach, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, Wagner, Verdi, Franck, Brahms, Tchaikovsky, Grieg, Moussorgsky, Reger, Debussy, Strauss, Scriabin, rnstein, Stravinsky, Szymanowski, Schoenberg, Ellington and Gershwin. It is all a lot of fun and contains some pointed burlesque, though none but a well-equipped pianist should attempt it.

For Voice and Piano

ESPERA and INSOMNIO, by Manuel M. Ponce. Peer International Corp., N. Y. 60c each.

Both songs are for medium voice, with nearly the same vocal range—D to F sharp for Insomnio and D to E for Espera. Both, also, have the Spanish flavor and direct melodic appeal characteristic of Ponce. Espera begins with the undisputable statement "There is joy in the world and there are sorrows," but comes to the conclusion that "life is just another rainbow." The text of Insomnio concerns itself with forsaken love: "But the night has no pity for my sadness, And only tells me that you're not returning. . . . I wish that I could have the wings and powers that would carry me far into the blue." Spanish and English texts are included.

SEGUIDILLA, arr. by Frank La Forge. Carl Fischer, Inc., N. Y. 60c.

Seguidilla has been arranged by Frank La Forge for high voice. The key is in B flat, and the range is from A to G (not high G). English and Spanish texts are included. The song itself is very pretty, with an unobtrusive Spanish atmosphere and a delicate running accompaniment. Textually, the song concerns itself with unrequited love: "With your teasing you bring me but grief; of this torment I shall surely die, If you bring not relief."

Recent Choral Releases

SATB

TWO COMELY MAIDENS (Es gingen zwei Gespielen gut); NOW MAY HAS COME WITH GLADNESS (Der Mai tritt ein mit Freuden); TO HER I SHALL BE FAITHFUL (Mein Herz in steten Treuen); arranged by Arnold Schoenberg (30c, 25c and 30c, respectively). These are Nos. 17, 18 and 19 in the Arthur Jordan Conservatory of Music Choral Series edited by Lloyd F. Sunderman. Based on very early German folksongs, these were composed in 1948 and are fairly orthodox for a man like Schoenberg. The first mentioned has a translation by Elizabeth A. Kulka; Harold Heiberg is responsible for the other two English texts. The German is also given and all are sung a cappella but have a piano accompaniment for rehearsal use. Edward B. Marks Music Corp., N. Y.

TAKE JOY HOME; WHEN THE SONG'S GONE OUT OF YOUR LIFE; LISTEN; by Carl F. Mueller (20c, 18c and 15c, respectively). A THING OF BEAUTY, by Harry Robert Wilson (20c). OLD DAN TUCKER, by James A. Riddel (20c). A COWBOY FANTASY, by Raymond Rhea and Archie N. Jones (25c). All of these selections are composed or arranged for a cappella performances with the exception of Old Dan Tucker. Carl Fischer, Inc., N. Y.

HE AINT COMING HERE TO DIE NO MORE, by Noah F. Ryder (15c). This traditional Negro spiritual is here arranged with a contralto solo and the piano accompaniment may be omitted if desired. The performance time is 4 minutes. J. Fischer & Bro., N. Y.

HARVEST HOME (text by Rev. George Burgess); LORD OF THE HARVEST (text by John Hampton Gurney); HARVEST HOME (text by Rev. Henry Alford); all by Charles E. Ives (20c, 25c and 20c, respectively). These three Harvard Home Chorales are of a slow moving religious nature, and bear the Ives' idiomatic stamp. Although they can be performed with piano accompaniment there is an orchestra version available on rental. JOHNNY APPLESEED, by Elie Siegmeister (25c). This has a typical folksy air about it and is sung with piano accompaniment. Mercury Music Corp., N. Y.

O LAND OF HOPE, AMERICA!, verse and music by Douglas Wright (25c). A stately patriotic song to be performed with piano. The Composers Press, Inc., N. Y.

OLE CHISHOLM TRAIL, arr. by Maurice Matteson (20c). This lilting cowboy song has a piano accompaniment and plenty of "ti yi yuppy, yuppy, yuppy yea!" Also available for TTBB. ourne, Inc., N. Y.

SSA

MUSIC, by Gardner Read; NONE BUT THE LONELY HEART, by Tchaikovsky-Breck; TO THE FOUNTAIN, by Frank La Forge (15c, 15c and 20c, respectively). All of these have a piano accompaniment. Edward S. Breck's arrangement of the Tchaikovsky song opens with a solo for 2nd soprano. Carl Fischer, Inc., N. Y.

SING ON! SING ON!, by Gustav Klemm (16c). This song, also arranged for TTB and SATB, is subtitled My Land Forevermore. The text is by Adele Marie Shaw. J. Fischer & Bro., N. Y.

TTB

TEN GLEES, Madrigals and Airs, selected and edited by Marshall Bartholomew (90c). The ten airs for three part chorus of men's voices include pieces by Purcell, Este, Arne, Sammartini, Lawes, Brewer and several anonymous composers. This is a delightful collection, carefully edited. Music Press, Inc., N. Y.

TB

THE SUMMONS, by T. Tertius Noble (16c). This is a typical masculine song to be interpreted in a broad manner with piano accompaniment. The words are by Edith E. King-Fisher. J. Fischer & Bro., N. Y.

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BERNICE FROST SAYS . . .

A GOOD MELODY AND A GOOD TONE

The two following letters express the thoughts of several lately received:

"Do you think that the difficulty piano teachers are having in not being able to get better tone production in the playing of their advanced pupils is in any way the result of modern music and its lack of melody?

"My students play much modern music and when they come to a melody line they feel—in most cases—that this melody demands a hard, brittle tone to interpret it properly—and in many cases they are correct. P. F., WASH."

We have blamed modern music for so much that is seemingly wrong in the musical world today; let us not add the weaknesses of the teaching profession!

Perhaps your pupils have been playing too much modern music or too much of the wrong type of it. Give your pupils more Bach and pre-Bach, which will tie up with the moderns, and then give much of Mozart and the Romantics. While the ultra-modern advanced student will probably rebel at music from the Romantic period, he will nevertheless gain much from playing such works, including an improved tone quality.

Qualities of Good Melodies

The second letter contains the following paragraph:

"How would you define a good melody in terms meaningful to a rather advanced harmony class? This group is gifted, but their melody writing is weak. I am trying to improve their melody playing through melody writing. They are all advanced piano students and serious in their study.

K. G. B., MASS."

A good melody should be flowing, expressive, rhythmic, interesting, climactic; have form, variety, harmonic suggestion; and be soul-satisfying. There are many other points that might be added. However, it is easy to know what constitutes a good melody and yet never be able to write one. Good melodies are created and not made.

Have your class study more Mozart. Improve their ear response to melody lines and have them write hundreds of melodies. Experience is their best outlet at this time.

These letters serve again to remind us that good tone production, good melody playing and ear training must be the foundation of every first piano lesson, and continue to be uppermost in the training of every student always.

Style

How can I explain to my early advanced students the meaning of the word "style?" How do you prepare pupils for general improvement in playing with style?

M. V. F., OKLA.

Playing with style means the conveying of the real thought of the musical composition. The pupil must be prepared by understanding the harmonic and formal analysis of the composition; know the era in history in which the composer lived, and his particular type of writing. Every student should have been playing with style from the very first weeks of piano study—it is a part of the general musical growth and should never be considered as something apart, to be added later.

Teaching Resumed

After a lapse of eleven years I am resuming my piano teaching. I have a large class and, while I am getting satisfactory results from my pupils, I find that I am not teaching the way the other teachers in my community are teaching.

These teachers are close friends of mine and tell me I am old-fashioned in my materials and ways of teaching.

How can I know that this is so? I am sure these friends are well-meaning, and for that reason I am anxious to improve, if I really am behind the times.

P. P. B.—N. Y.

If you have not been teaching for eleven years, it is very likely that you are in need of some up-to-date ideas. Not because your friends have told you so, but since eleven years are a long time to be out of teaching, and educational procedures are constantly changing.

I suggest that you plan to take summer work if possible; if not, arrange for a week of daily conferences with some established piano educator and discuss your work. There are good educators in every city, so that you need not go far for these conferences.

None of us must forget the old adage: "He who knows not, knows not that he knows not. . . ."

Two-Piano Numbers

Can you suggest some new duos of about Grades Three to Five. Something in the classic style is needed by a group of my students, who do much two-piano playing and work at it seriously.

D. M.—N. CAR.

These four selections are well done and will further pianistic development. The grading is approximate: Grade Three, Rondo in B Minor, and Minuet in D, Bach-Steiner, published by G. Schirmer: Sonata Allegro, Scarlatti-Gest, published by Elkan-Vogel.

NEW MUSIC FOR THE TEACHER

By HENRY HARRIS

For Piano

SONATA IN G, by Giovanni Grazioli, 75c. A three-movement piece of much character by the Venetian musician who lived 1750-1820. Leo Podolsky, as editor, has added musical notations and explicit footnotes to this melodious music. TWO ON A TANDEM, by Hazel Cobb, 40c. A little scherzo for grade 2-3 built around the familiar "bicycle for two" song, with touches of humor. A lefthand figure in 16th notes makes it a good etude. DOLORES WALTZ, by Waldteufel, 30c; ROUMANIAN RHAPSODY, by Enesco, 50c. Maxwell Eckstein has made piano reductions of these pieces, the first permitting the grade 2 pupil to play a simplified version of the waltz. The second is a neatly arranged piano piece built out of the themes of the famous orchestral rhapsody in A Major, which keeps the original symphonic flavor. Grade 4, 7 pages. SURFBOAT RIDE and BOATING PARTY, by Evalie M. Fisher, 30c each. Attractive grade 2 pieces, each employing crossed hands in an arpeggio pattern. MINUET ON AN OLD SONG, by John Tasker Howard, 50c. The old song When Love Is Kind is here skillfully made into a piano piece. Its fine shadings and delicate voice leadings make it worthy of a place on recital programs. THE WALTZ, arr. by Maxwell Eckstein, $1. Twenty-one loved waltzes in settings faithful to the original music yet simple enough for inexperienced players to enjoy these beautiful melodies. Carl Fischer, Inc., N. Y.

MARBLES, by Hilde Kreutzer; THE TWO CUCKOO CLOCKS, by A. Louis Scarmolin, and BYE-LOW TUNE, by Roy White, 40c each. The first two of these teaching pieces are for grade 1, with large type to facilitate reading, the last is for grade 2 and gives left hand practice in simple chords while the right plays expressively. The Composers Press, Inc., N. Y.

BERCEUSE, by Ilyinsky; SONG OF INDIA and SCHEHERAZADE, by Rimsky-Korsakov, 40c each. Ted Mossman has prepared these pieces for the grade 2 player, and included in the list of titles are several simple versions of songs by Schubert. All unnecessary notes are omitted, and as in the Berceuse easy keys are chosen. Mills Music, Inc., N. Y.

COURSE FOR PIANISTS, by June Weybright. A thorough course in piano instruction for the beginner, progressing through three books at present. Several more are in prospect. Accompanying each book of the course is a smaller work book, used to test the student and further expand knowledge gained. Lessons follow each other in clear, orderly steps, with concise explanations of new problems as they arise. American Academy of Music, Inc., N. Y.

For Two Pianos and Piano Duet

RUMBALERO, by Camarata, $4. This piece is improvisational in style, and employs the Latin-American rhythms, rumba and bolero, in alternation throughout. It is a transcription of the much performed orchestral score. Mills Music, Inc., N. Y.

MY FAVORITE DUET ALBUM, arr. by Maxwell Eckstein, $1.50. 28 duets by classic and romantic composers, of moderate difficulty and of popular appeal. A cheerful means towards better sightreading for pupils. Carl Fischer, Inc., N. Y.

For Voice

WHISPERING WIND, by Syl Novelli. A song consisting of verse and chorus, interesting in that it is based on a theme of Howard Hanson's Romantic Symphony. YOU WILL KNOW MY LOVE, by Marlin Skiles, 50c. A song simple in style but rich in fervent feeling, and an example of sustained legato melody. Medium voice. Carl Fischer, Inc., N. Y.

Instrumental

7 ETUDES FOR VIOLIN, by Paul Nero, $1.50. These studies in the modern idiom are designed as supplementary material to the traditional violin methods, to help the pupil interested in acquiring the tricks of the jazz style. They are useful to radio and commercial violinists, and provide the means to reach full development in this idiom. CALM AS THE NIGHT, by Bohm, $1, and WHERE'ER YOU WALK, by Handel, 75c. E. C. Hamilton has arranged these pieces for horn in F with flute and piano (flute exchangeable with clarinet in the Handel). Both being of melodious and deeply lyric content, they suit the character of the French horn very well. Carl Fischer, Inc., N. Y.

Music Textbooks

LEARNING MUSIC THROUGH RHYTHM, by Marguerite V. Hood and E. J. Schultz, $3. A practical and thorough method for teaching music in the public schools which brings music to the pupils' consciousness through their native rhythmic and physical responses. Pupils are led to sense rhythm, and by reacting to it in a definite way they quickly absorb the inner sense and feeling of music. 173 pp. Ginn and Company, Boston.

Tabori Pupils Heard

Helen Spina, soprano, was final winner over 200 contestants in a 25-week competition of radio station WCTC of New Brunswick, N. J. Besides a check from the sponsor, she won a 13-week radio program of her own. (Tuesdays, 7:45 p.m., WCTC.) She was heard this season as soloist with several choral groups and is engaged to reappear with the Middlesex Male Chorus on May 3 in New Brunswick. Dorothy Marek, 17-year-old soprano, soloist of St. Stephen's Church, Perth Amboy, N. J., sang at the 30th anniversary dinner of Raritan Council, Boys Scouts, at Perth Amboy High School. Several solos were sung recently by Leif Aagaard, tenor, member of the Plainfield Mendelssohn Glee Club. Edward Martin, baritone, is soloist of St. Dennis' Church, Manasquan, N. J.

These are all singers from the studio of Robert Tabori of New York, and, with others, will be presented by Mr. Tabori on May 15 in recital at Carnegie Recital Hall.

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IN SCHOOLS and STUDIOS

(Continued from page 26)

Carvalho Conducts at Juilliard

Making his first appearance in New York City as a conductor, Eleazar De Carvalho, the brilliant young composer-director from Brazil, led the student orchestra of the Juilliard School of Music on March 25 in a program both difficult and rewarding. Some of the music was naturally beyond completely satisfactory performance by inexperienced players. Nevertheless, as a whole, the works were admirably done. The tonal balance and quality were excellent and in many instances the composers' intentions were magnificently interpreted. Harold Shapero's Overture, The Travelers, listed as a premiere in New York, had impressionistic color, much of which was charming. In the Schoenberg Kammersymphonie, there was a lack of maturity in projection; the ensemble seemed too restricted. But in the showy Berlioz Symphonie Fantastique, both the orchestra and De Carvalho came into their own. Seldom have we heard any leader stir his student performers into this kind of playing, which measured up in fire, precision and attunedness to that of a fine professional group. It was evident that the Juilliard orchestra already is an unusually proficient and finely trained ensemble and that the Brazilian conductor has powerful potentials in mastery of dynamics and authority, not to mention audience appeal, which will indubitably establish his rank among major orchestral leaders.

M. C.

N. Y. College of Music Events

Siegfried Landau, conductor-composer, was heard in a lecture-recital, The Renaissance of Jewish Music, at the New York College of Music on March 14 during Jewish Music Month. Participating artists were Ruth Kisch-Arndt, contralto; Milton Wittgenstein, flute; Cantor Jacob Spanglet, tenor. Mr. Landau conducted the Kinor Sinfonietta the same month at Brooklyn Museum and the High School of Needle Trades, and April 2, at Lawrence High School, Lawrence, N. Y.

On April 3, the board of trustees of New York College of Music, Dr. Arved Kurtz, director, honored Jan Peerce, tenor of the Metropolitan Opera, at a reception in the new Concert Room of the college.

June Recitals for Hans Barth

The current schedule of Hans Barth includes three recitals in June — at St. Gertrude School, Richmond, Va., June 1; at the Berkshire Museum, Pittsfield, Mass., June 12, for the fourth consecutive year; and at Duke University, Durham, N. C., June 28. On June 22 Mr. Barth's refresher courses begin in Durham, followed by courses in Memphis, Tenn., on July 6; in Chicago, Aug. 4; New York, Aug. 15; and Providence, R. I., Aug. 25. He will also teach privately during part of June and the summer at studios in the Barbizon-Plaza Hotel, New York.

Community Music School Guild Holds Boston Conference

The National Guild of Community Music Schools held its annual conference this spring in Boston. Theme of the conference was The Community Music School in American Life. The following officers were elected: president, Howard Whittaker, director, Cleveland Music School Settlement; vice-presidents, Ruth Kemper, assistant director, Turtle aBy Music School, New York, and Edith Otis, music director, Brooklyn Music School; secretary-treasurer, Mabel B. Worth, director, All Newton Music School. Mr. Whittaker replaces Johan Grolle, director of the Settlement Music School, Philadelphia, who has served as president since 1942. Next year the conference will be held in Cleveland.

The National Guild of Community Music Schools was founded in 1937 with Janet D. Schenck as president. Originally an outgrowth of the settlement movement, its 13 member schools are for the most part not affiliated with a social settlement. They are incorporated of nonprofit organizations, supported by membership dues, contributions, endowments, tuition fees and grants from Community Chests. They offer instruction at rates which give opportunity for study to all economic groups, and stress the combination of a high grade of music teaching with recognition of social values of music for the individual.

Leventritt Award Open To Pianists, Violinists

The tenth annual competition of the Edgar M. Leventritt Foundation is announced, open to pianists and violinists between the ages of 17 and 25. The award has been augmented to include not only an appearance with the New York Philharmonic-Symphony, but also with the Chicago, Philadelphia, Cleveland and Buffalo orchestras. Auditions takes place in New York in the fall on dates to be announced later. Applications must be filed by June 15, 1949. Blanks which set forth the qualifications and rules for the competition may be obtained at leading music schools or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York 4, N. Y. This annual award was founded in memory of Edgar M. Leventritt, New York lawyer and music lover.

Eastman Students Win Awards

ROCHESTER, N. Y.—Three Eastman School of Music students have won honors recently, two in the Naftzger Music Awards in Kansas and one from Columbia University.

Against 34 contestants, Dorothy Merriam, violinist, won the young artist award in the Naftzger event, established by the Wichita Symphony Orchestra for the benefit of young Kansas musicians. The award carried a $300 prize as well as a solo appearance with the Wichita Orchestra. Richard Ferrin, violinist, Eastman junior, received the instrumental division award with a prize of $150.

Louis Gordon, composer-pianist, took his second honor when he was named second-place winner in the national 1948-49 Columbia University Band Composition contest, with his octet. Last year Gordon's Overture for Orchestra was one of eight winners chosen for performance by the Houston Symphony Orchestra in the Texas Federation of Music Clubs competition.

Mannes Music School Notes

Leopold Mannes, co-director with his father, David Mannes, of the Mannes Music School, played Rachmaninoff's Rhapsody on a Theme of Paganini with the Southern Symphony, Carl Bamberger conducting, on April 9 during the Columbia (S.C.) Music Festival.

Georges Enesco, who has been conducting an interpretation course for advanced instrumentalists at the Mannes School, gave three recitals during March. The first was with Leopold Mannes, the other two were devoted to six unaccompanied violin sonatas of Bach.

A song recital was given at the school on April 5 by Joan Derbyshire, soprano, with John Karst at the piano.

Sydney Beck is giving six weekly classes on the Literature and Interpretation of 17th and 18th Century Instrumental Music, which began on April 6.

UP and DOWN THE GUILD KEYBOARD

MONICA MARCHALL

Chairman of Fort Wayne, Ind., chapter, NGPT. Served as President of Women's Committee for symphony. Teacher of Dorcas MacKay, soloist, Indianapolis Symphony and Fort Wayne Philharmonic, 5-Year Guild Winner.

Irl Allison, Founder and President of the Guild, gave the address at the three-day Bach Festival in Waco, Texas.

LaSalle Spier, chairman of Washington, D. C., chapter of NGPT, gave to the winner of the Artist Excellence Prize the opportunity of a recital appearance at Phillips Gallery before a capacity audience. **Robert Floyd,** pupil of Silvio Scionti, was chosen the winner by 15 judges in New York, receiving cash prizes aggregating $650. His performance elicited warm praise from the Washington Evening Star.

Lemuel Childers' composition, Laughing Water, was played by Anna Landi at a concert sponsored by the Violin Teachers Guild at Fischer Auditorium, New York. Outstanding on the same program was the performance of a Haydn Quartet trained by **Blanche Schwarz.**

The faculty of the **Turtle Bay Music School,** New York, produced a remarkable evening program, "Music for Voice with Instruments," performing both ancient and modern works with devotion to the musical content.

Ballet Music for Woodwinds by **Harold Morris** was played by the Houston Symphony in March and received an award. Dr. Morris will teach this summer in the University of Texas.

Silvio Scionti is touring Texas as conductor of North State Chamber Orchestra, with his artist pupils appearing as soloists.

Lewis Lane recently addressed the Washington MTA, New Jersey MTA, N. J. Young Peoples' Assembly, N. Y. University Evening Lectures, and will speak at the N. Y. Congress Guest Day in May.

Richard Werder gave a recital at Steinway Hall for the N. Y. Congress, and **Helena Zurstadt** gave an authoritative talk with her own slides on "How to Present a Symphony to a Layman." Miss Zurstadt carries on Olga Samaroff's "Layman's Music Course" in Baltimore.

William Krevit has recently spoken before the Philadelphia MTA, the New Jersey, Brooklyn, and N. Y. Congress.

James Reistrup has been appointed State Examiner for High School Students in Nebraska State Contests.

Harry Whittemore gave a recital in Currier Gallery at Manchester, N. H.

The "Adrian Twins," sons of **Mme. Nevarte Adrian,** Guild adjudicator, were the guest artists at the Presidents' Day of Melrose Woman's Club.

Alice Davis Berryman played a program for an audience of a thousand paid admissions at Dundee, Nebraska. Her pupil, Jeanne Burger, was the pianist on the Young Artist program at Joslyn Gallery, sponsored by the Omaha MTA.

Boyd and Helen Ringo are giving two-piano concerts throughout Oklahoma, and sponsor a Piano Festival of French Music this spring at Tulsa University.

Adi Bernard gave a recital at Kaufmann Auditorium, New York, and will play two Mozart Concertos May 6 in Times Hall with the New York Little Symphony, Joseph Barone conducting.

Leo Podolsky is chairman of the board of judges for District Contest of Iowa, Wisconsin and Illinois for National Federation of Music Clubs.

Isabel Hutcheson will give a two-week Refresher Course for Piano Teachers at Dallas, Texas, in June.

G. W.

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GUILD CHAIRMEN and MEMBERS—*Would you like to arrange a performance in your town for one of the outstanding Artist Diploma Winners, perhaps the one nearest you?* LaSalle Spier arranged a paid performance for Robert Floyd in Washington. Silvio Scionti is taking his Diploma Winners on a tour. You may find an opening in your town for Guild Artist Diploma Winners—as soloist with orchestra, Art Gallery, Club. Playing outlets are most needed for young talent.

COMPOSITION PRIZE—The Ada C. White prize of $25 for Composition has been turned over to the Student Loan Fund for 1949, but will be offered again next year for a prizeworthy composition in Preparatory or Collegiate grades *(see Composition Syllabus).*

NATIONAL GUILD of PIANO TEACHERS
Irl Allison, Pres., Box 1113, Austin, Texas

Peabody Summer School To Offer Unusual Courses

The Peabody Conservatory Summer School opens for its 37th session on June 27 and closes Aug. 6. In addition to the usual private instruction, the following class or group instruction has been announced by Rowland Posey, manager: group piano demonstration course to be instructed by Joyze Sutherland; vocal sight-reading and solfeggio, Bessie Hann Lippy; keyboard harmony, Selma Tiefenbrun; listener's music course, George Kent Bellows; ensemble, Margaret Auë; interpretation class, Pasquale Tallarico.

Advanced piano will be taught by Austin Conradi, Tatjana Gontscharowa and Pasquale Tallarico; preparatory piano by George Kent Bellows, Grace Gosnell, Frederick Griesinger, Bessie Hann Lippy, Florence Sehlhorst, Mabel Thomas, Selma Tiefenbrun and LeRoy F. Evans. Alice Gerstl Duschak, Fraser Gange and Justin Williams will teach voice and Richard Ross, organ. The harmony department will consist of Louis Cheslock, Howard R. Thatcher and Frederick D. Weaver, with Mr. Thatcher also teaching conducting. The violin will be taught by Louis Cheslock, cello by Margaret Auë, and tympani and percussion by William S. Hart, Jr. The following teach orchestral instruments: Lloyd C. Geisler, trumpet; Sidney Forrest, clarinet; Britton Johnson, flute and Eugene Manson, trombone and euphonium. George B. Randall will offer instruction in French; Charles Miegel, German and Francis Fiorentino, Italian.

William Watkins, who was graduated last June from the Peabody Conservatory, won a $1,000 award for organ playing in the young artist contest in Dallas of the National Federation of Music Clubs.

Nabokov Lectures at Peabody

The first of four lectures on The Music of Our Time was offered at the Peabody Conservatory of Music, Baltimore on March 14 by Nicholas Nabokov, composer and instructor of composition. The other lectures are The Atonal Trail, March 28; The New Classicism, April 4; and The New Polyphony, April 11. Lectures are followed by illustrations of the works discussed, performed by Peabody students.

The first recital by a student from another conservatory appearing at the Peabody Conservatory, under the interchange plan of Reginald Stewart, Peabody director, took place on April 5 and featured Leonard Seeber, pianist. Mr. Seeber is a graduate student at the Julius Hartt School of Music, Hartford, Conn. The recital was open to the public. The Peabody plan for interchange of students is designed to serve three purposes: (1) to give concert experience to promising students before discriminating audiences and critics; (2) to broaden their opportunities for professional engagements in the future; (3) to permit the exchange of views among students of different institutions.

A Correction

In the April 15 issue of the Musical Courier, Michael Applebaum was referred to as a student of the Wingate School of Music. This was in error. Mr. Applebaum is a student of Efrem Zimbalist at the Curtis Institute of Music, Philadelphia.

Free Opera Training Financed by Long Fund

The Kathryn Turney Long Fund, established in 1944 to foster opera in America, has made a grant to finance two free six-week opera courses for selected young singers, under the direction of six members of the Metropolitan Opera staff headed by Max Rudolf, conductor. Announcement of this grant was made on April 19 by the trustees of the fund, Mrs. August Belmont, president emeritus of the Metropolitan Opera Guild; Charles M. Spofford, president of that Opera Association, and Benjamin Strong, member of its board of directors.

The first course will run from May 23 to July 2, in the studios of the opera house building, where 12 young singers will receive instruction. The names of those selected were not announced by the trustees of the fund, but it was said they would include young singers who have shown promise in the Metropolitan Auditions and others who are already members of the company. The fall course will begin some time after Labor Day.

Culp Dornay Artists Heard

Artists from the Betsy Culp Dornay Studios are fulfilling important assignments. Lucille Manners, radio and concert artist, is currently adding glamor to several television programs. The soprano, now under the Colston Leigh Management, was recently heard in a recital for the Evening Music Club of St. Thomas, Ontario, and another for the Centenary Girls College of Hackettstown, N. J. She was assisted in both these engagements by Betsy Culp Dornay as piano accompanist.

Catherine McGuigan, soprano, recently was guest artist for the North Arlington, N. J., Women's Club.

Florence Henson, contralto, has been engaged as soloist for the choir of Calvary Baptist Church, New York City.

This season Mme. Culp Dornay has inaugurated a series of Monthly Practice-Recitals, at which students and audience are invited to comment on the performances. These have proven interesting and invaluable to the progress of the young student singers.

Piano Auditions for Henry Studio

Auditions for pianists for the Young Artists Series of the Hour of Music are scheduled for 10:30 a.m., Friday, May 27, at Harold Henry's New York studio. Applicants should communicate with Mrs. R. B. Lanier, 123 East 35th Street, New York 16.

New Head for Oberlin

Pres. William E. Stevenson of Oberlin College, Oberlin, Ohio, announces the appointment of David R. Robertson, of the University of Wichita, as director of the Oberlin Conservatory of Music. He will assume his duties Sept. 1, upon retirement of Dr. Frank H. Shaw, who has been director for the past 25 years.

The Conservatory presents 10 concerts in the 1949-50 Artist Recitals. The Cleveland Orchestra, George Szell conducting, will appear four times. Also in the series are Jacob Lateiner, pianist; the Loewenguth String Quartet; Pierre Fournier, cellist; Italo Tajo, baritone; Szymon Goldberg, violinist, and Ebe Stignani, mezzo-soprano.

SCHOOL NOTES

May L. Etts will give monthly classes in New York this summer, starting in May. There will be two courses—Maier Technique, and Fresh Perspectives for Piano Teachers (this includes Maier Technique). Miss Etts recently spoke before the Music Teachers Association of Northern New Jersey on the same subject. Last month she toured as a judge for the National Guild of Piano Teachers, beginning on April 21 in McCormick, S. C., and including Columbia, S. C., and Wilmington, N. C., through May 7. A group of pupils of Miss Etts gave a recital in Steinway Concert Hall on April 1.

Valarie Lamores, mezzo-soprano, student of Ruth Kisch-Arndt, heard in recital recently at the New York College of Music, has appeared with Toscanini in the NBC Chorus and in the solo part of the Young Boy from the street scene in Otello. She also has sung under Wilhousky in chorus and given concerts in Seattle, Wash.

Frank Douglass, baritone, and Lillian Oliva, pianist, were heard on March 28 in the "Kellogg Gems" series at the Little Theatre YMCA. The week before Miss Kellogg presented a students' recital, and has scheduled another for this theater on May 20.

Two one-act operas, Kurt Weill's Down in the Valley and Livietta and Tracollo by Pergolesi were performed by the Queens College Opera Workshop on April 22 and 23.

Leon Barzin, conductor of the National Orchestral Association, training orchestra, will be musical director of the summer music workshop at Adelphi College, Garden City, N. Y., July 5 through Aug. 12.

Rose Raymond, pianist and teacher, exponent of Tobias Matthay principles, will hold her annual summer class for teachers and pianists from July 5 to 29 at her New York studio. There will be eight lectures of two hours each.

The Associated Music Teachers, Rose Raymond, president, held a reception on March 20 for members and prospective members at the home of Madeleine Carabo, chairman of the membership committee. Miss Carabo and Miss Raymond played the Beethoven Violin and Piano Sonata in C minor, op. 30, No. 2. Miss Raymond announced that the 12th Young Musicians Concerts under auspices of the League will be held at Town Hall, June 11.

Alfred Alcaro will be guest artist in Toronto at the Royal York Hotel, playing classical numbers on the plectrum guitar. He will also act as one of the judges in the accordion and guitar contests to be sponsored by the American Banjo, Mandolin and Guitar Association in July.

On March 27 a musical matinee was held in Steinway Hall, featuring Monograms and other compositions by Gustave L. Becker. Assisting artists were Lavinia Darvé, soprano; William Stelling, tenor, and Akibo Gussman, violinist. At the conclusion, Mr. Becker added an improvisation on a name suggested by the audience.

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